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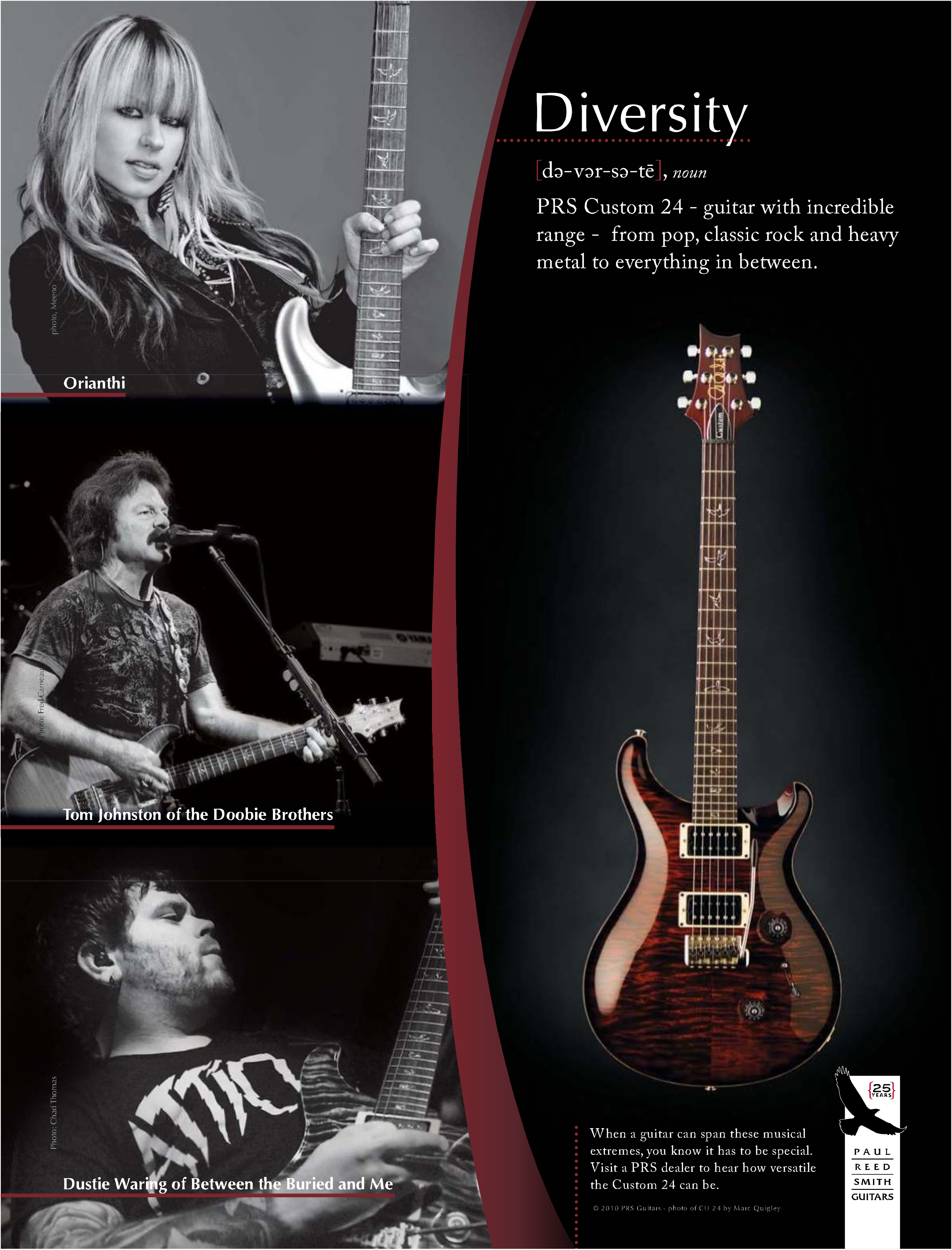
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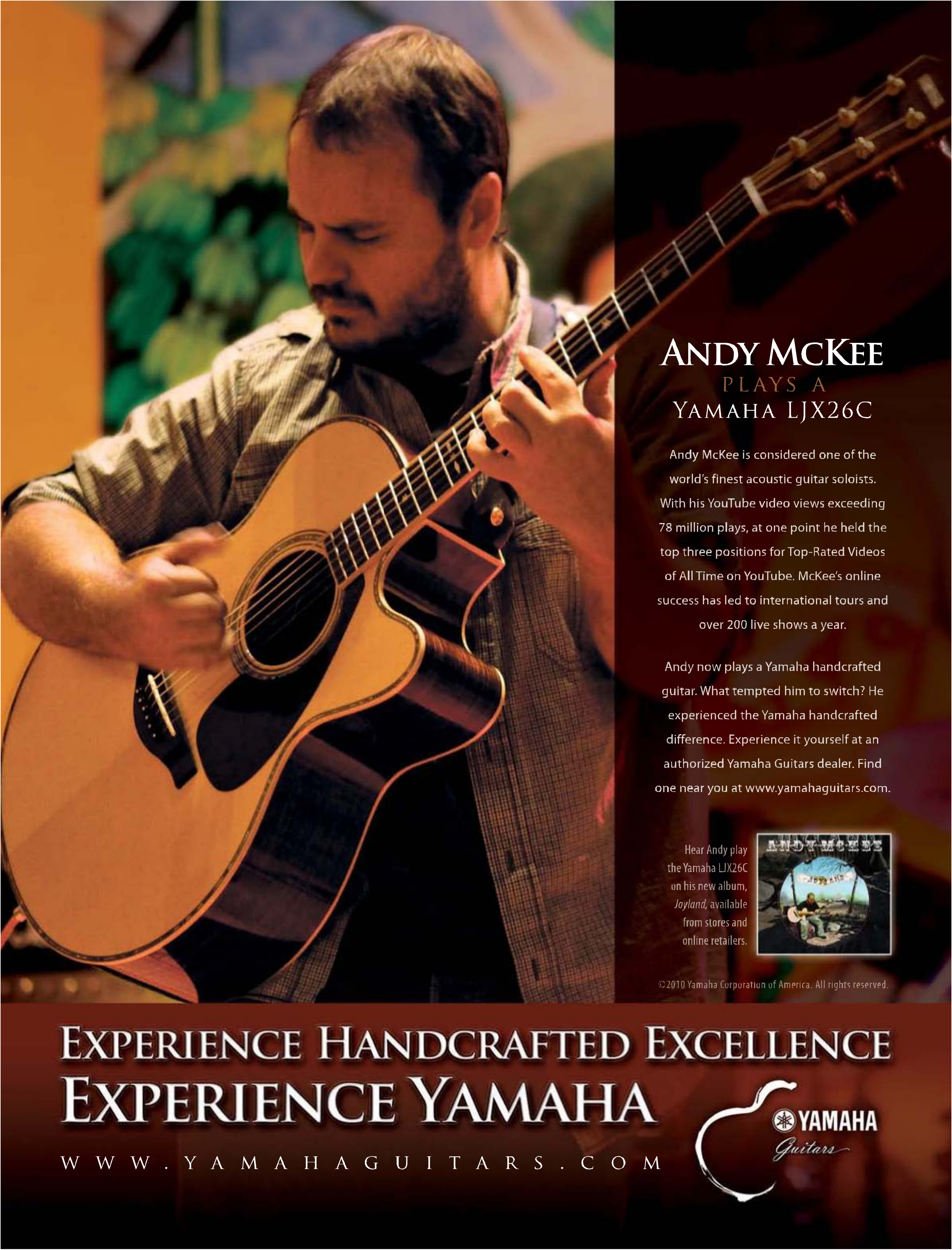
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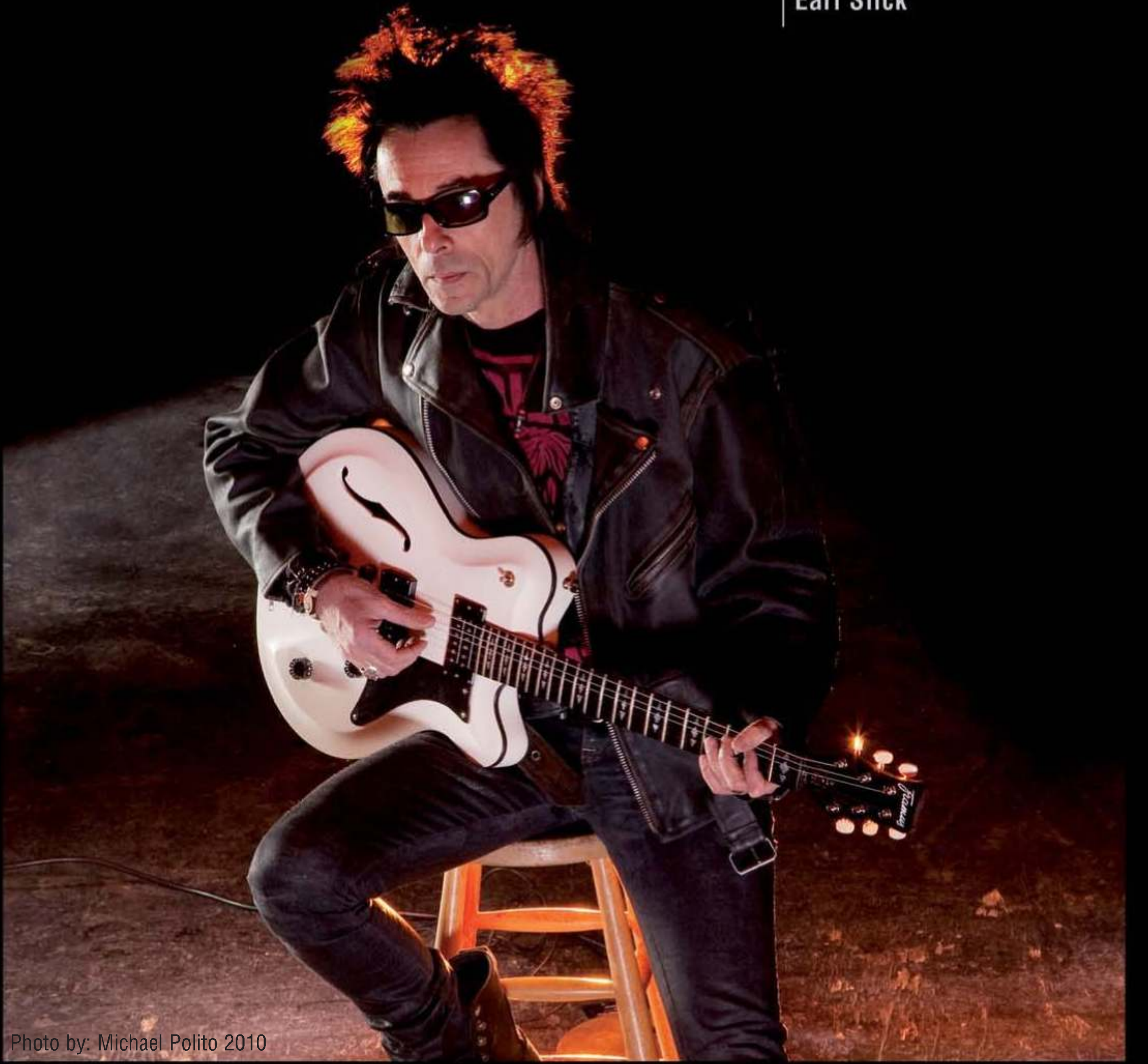

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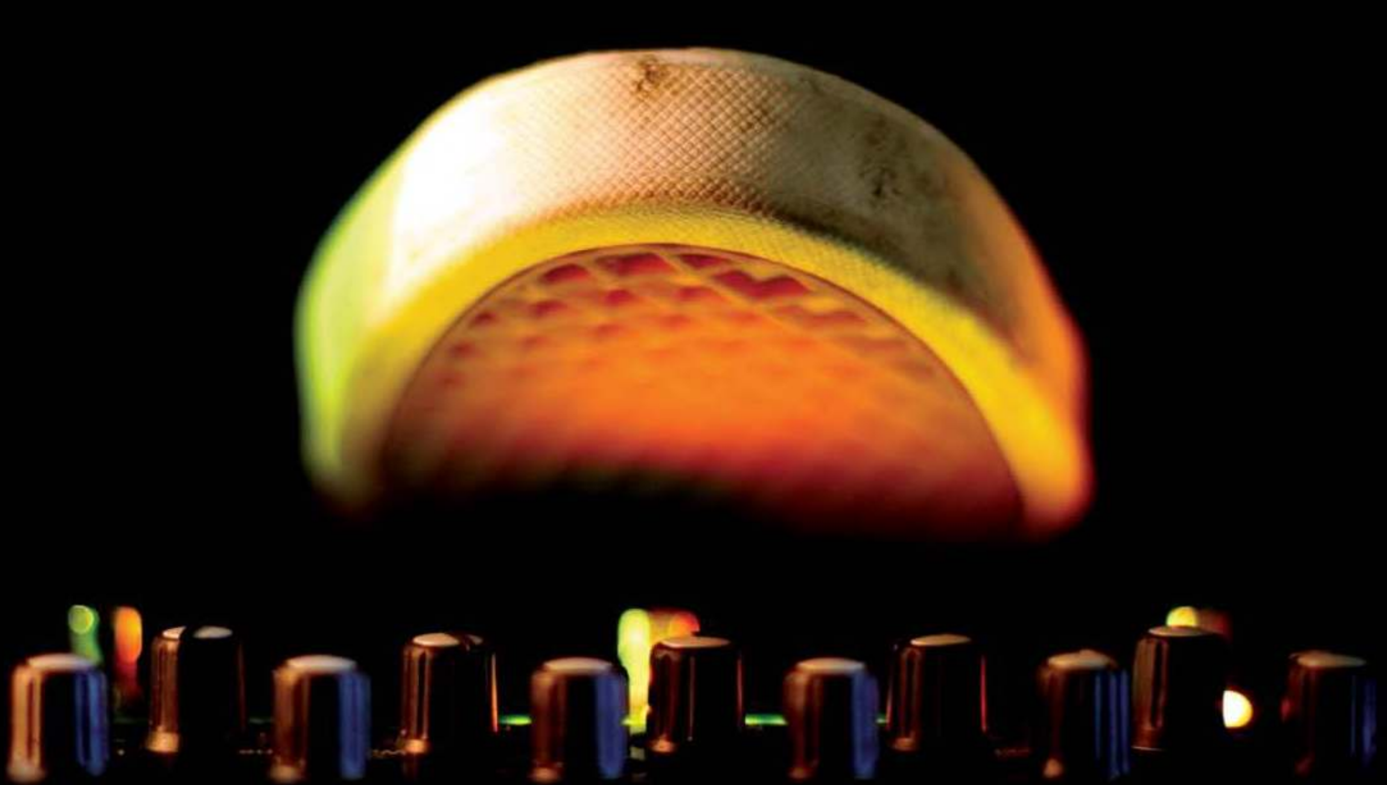

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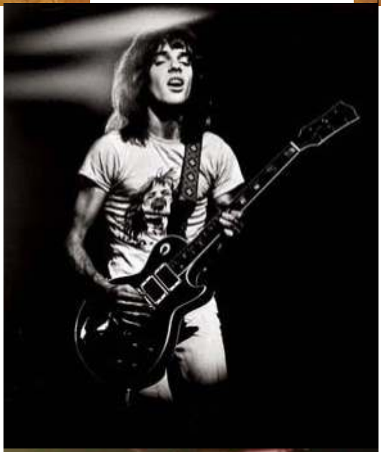
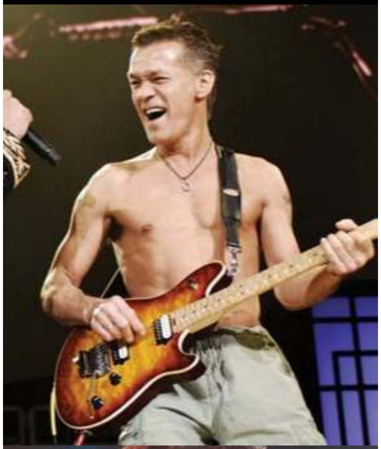

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FROM THE EDITOR

Classic rock is a genre of music that has inspired millions of people over the years. I find it amazing that all of the songs, bands, and guitar playing gathered up in this issue have been around since long before I was born, yet all of it has had a lasting effect on my generation. The music created over the course of 20-odd years is absolutely timeless. Bands such as Van Halen, Led Zeppelin, and Rush are being discovered and rediscovered every day by people younger than the music itself. I remember blasting an old hand-me-down Beatles record in my room for about two years straight. Nothing could come between me and that record. It was so different from anything I had heard before, and it was fascinating. So many of today's genres and sub-genres owe a tremendous debt to classic rock. You can hear the influences imprinted on lots of current music, whether it's the heavy riffing of Randy Rhoads, the explosive soloing of Jimi Hendrix, or the progressive chord patterns of Alex Lifeson. In an industry that places such a high value on what's new, now, and young, it's impressive to see anything last more than 15 minutes. Despite its age, classic rock is definitely not outdated. The music lives on, and is carried on by each generation. No one has to tell kids to like classic rock. All you have to do is expose them to it.

In this very special issue, we have everything you need to immerse yourself in some of the greatest guitar playing that has ever existed. We have compiled a handful of lessons that honor guitar heroes such as Ritchie Blackmore, Pete Townshend, Jeff Beck, and others. Also, we took a trip back to the '70s and unearthed some classic *GP* interviews with guys like David Gilmour and Peter Frampton. Lastly, we have added a special gear section that will serve as your guide to get the classic sounds from that time period, for any budget. Through all of this, you'll learn gain serious insight into the playing techniques, thought processes, and tones of these guitar gods. So get ready to go back a few decades and learn how to do this stuff right! —*Stephen Ordoñez*

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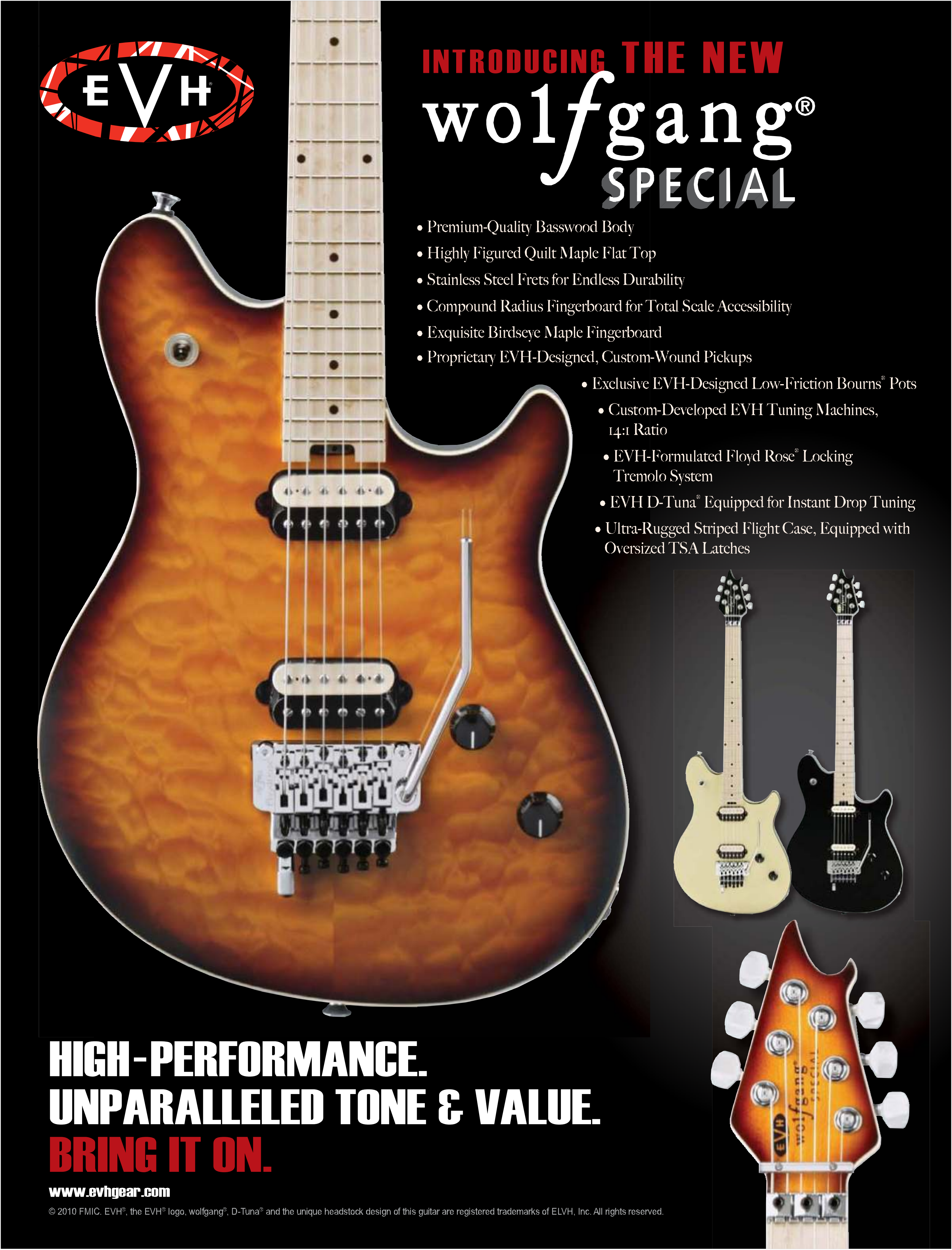
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WHAT YOU GOTTA DO TO PLAY LIKE JOE WALSH

BY JESSE GRESS

"HOW YA DOIN'? WE'RE THE JAMES GANG FROM LAST CENTURY," DRAWLED rock and roll extraordinaire Joe Walsh in characteristic nasal twang as he kicked off a string of 15 dates during the summer of 2006. The historic tour marked the much anticipated reunion of one of the greatest rock bands in American history. Just ask Pete Townshend—the British guitar god was so enamored of Walsh, bassist Dale Peters, and drummer Jim Fox, he had them open for the Who in the early '70s. Walsh's face-frying guitar style, snarly tones, clever songwriting, engagingly snarky vocals, and legendary sense of humor put the Cleveland-based power trio on the rock and roll map with four excellent albums, all of which are required Rock 101 listening: *Yer Album* (1969), *Rides Again* (1970), *Thirds*, and *Live In Concert* (1971). Laden with FM classics such as "Funk #49," "Walk Away," and "Tend My Garden," these powerful sides blended funky electric and atmospheric acoustic guitars with country-punk and proto-metal elements to cook up a tasty sonic stew that in many ways made the band America's strongest answer to Britain's mightiest rock export, Led Zeppelin.

Walsh left the James Gang to forge an even more successful solo career that produced a string of acclaimed albums, including *Barnstorm* (1972), *The Smoker You Drink the Player*

PHOTO: RETNA

You Get (1973), and *So What* (1974) before joining the Eagles in 1976. He remained with the group until 1980, recording the benchmark *Hotel California*, *The Long Run*, and their then-swan-song disc *Eagles Live* in the process. Walsh continued to release solo albums—*But Seriously Folks* (1978), *There Goes the Neighborhood* (1981), *Got Any Gum?* (1987), *Ordinary Average Guy* (1991), and *Songs For a Dying Planet* (1992) among them—during and after his first tenure with the winged ones, and in 1994 returned to the nest for a highly successful Eagles reunion tour and resultant live album, *Hell Freezes Over*. The band has toured regularly since then and promises a new studio release, *The Long Road to Eden*, in 2007.

Along the road, Walsh has also collaborated with musicians as diverse as B.B. King, Dan Fogelberg, Steve Winwood, Ringo Starr, and late, great jazz guitar guru and *GP* columnist Howard Roberts. Walsh even ran for President of the United States back in 1980, and recently alluded that he might be ready to try again. To pass time until the primaries, here are ten things you can do to cop the Joe Walsh vibe: First, you've gotta ...

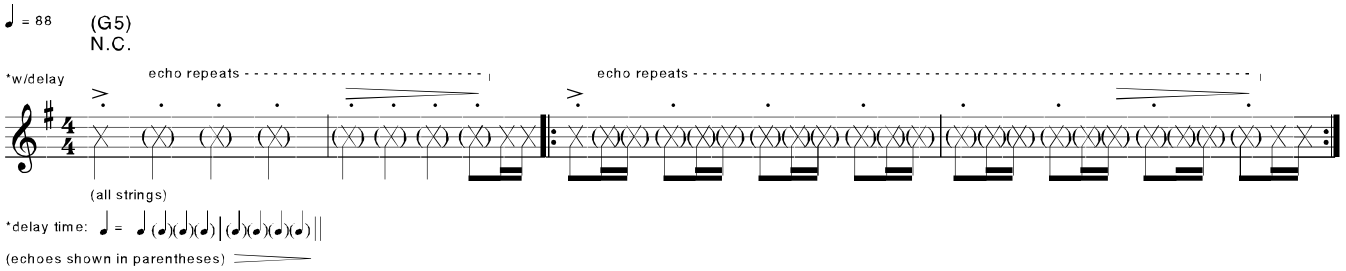
1 GET STOKED

Initially a high-school bassist, Walsh switched to guitar and soaked up the sounds of the '60s during his college years at Kent State while tempering his music theory studies with electronics and welding classes. ("I listened to the radio four hours a day.") The James Gang's melting pot of influences included recordings by the Yardbirds, the Kinks, the Who, the Beatles, the Rolling Stones, Buffalo Springfield, the Byrds, Cream, Jeff Beck, Jimi Hendrix, and Led Zeppelin. Walsh also cites Joe Maphis, the Ventures, Freddie King, Jimmy Reed, Les Paul, B.B. King, and Albert King as personal heroes. Early on, the Gang paid tribute to their heroes with rousing covers of the Yardbirds "Lost Woman" (which became an extended in-concert jam) and Buffalo Springfield's "Bluebird" on their debut, *Yer Album*. On *Rides Again*, they added an unlikely but astonishing combination of "Beck's Bolero," Ravel's "Bolero" (yep, you've gotta learn this classical theme), and Vince Guaraldi's "Cast Your Fate to the Wind" on the classic "The Bomber: Closet Queen/Cast Your Fate to the Wind" medley.

2 GATHER SOME BEAUTIES

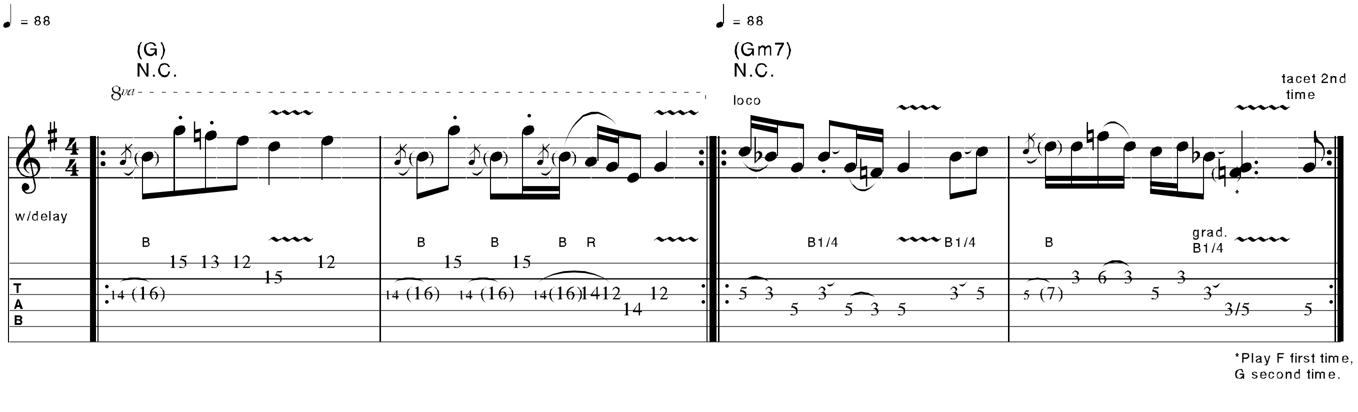
Walsh once told *GP* that his all-time favorite setup was a '58, '59, or '60 Gibson Les Paul, a wah pedal, a tube-model Echoplex, and a pair of Fender Super Reverbs, and that he prefers a Les Paul with raised action for slide work. Nonetheless, the Wichita native has amassed and used a wide assortment of instruments and amps over the years, including a Gibson Flying V; various vintage Fender Telecasters

Ex. 1a



Ex. 1b

Ex. 1c

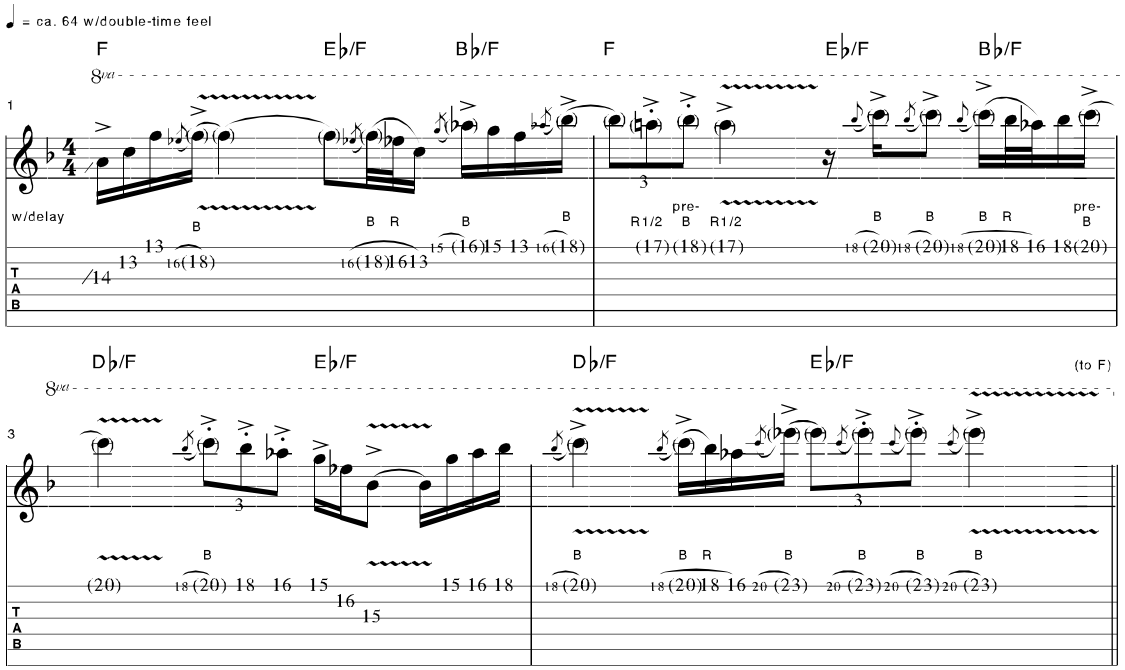


and Stratocasters; a Gretsch Country Gentleman with a Bigsby vibrato tailpiece; Fender Vibrolux, Champ, and Twin Reverb amps; Vox AC30s; and various Marshalls and Hiwatts. Walsh also played PRS guitars in the '90s and currently endorses Carvin's CT6T California Carved Top.

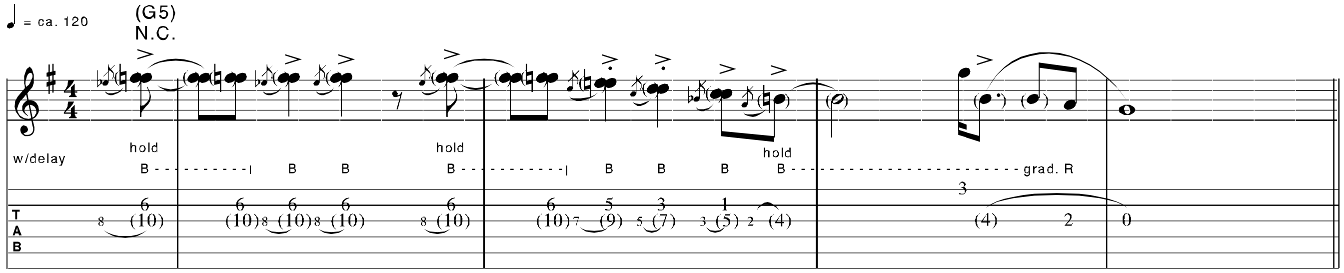
3 GIVE 'EM AWAY

You or I might think twice before gifting a valuable axe, but consider how philanthropist-to-the-stars Walsh may have significantly altered rock history by giving his pal Jimmy Page a '59 Gibson Les Paul sunburst—yes *that* sunburst; the one that became the Zepmeister's number one go-to guitar. "At the time, [Page] didn't have that kind of money, so I gave him mine," says Walsh with typical modesty. And that's not even the whole story: After receiving an ARP 2600 synthesizer from Pete Townshend in the '70s, Walsh reciprocated with what he called the Neil Young setup—a '59 orange Gretsch 6120 Chet Atkins model hollowbody paired with a '59 3x10 Fender Bandmaster and an Edwards pedal steel volume pedal (the rig that would provide Townshend's signature tone for most of his post-"Tommy" recordings up until 1993). One can only imagine the good karma points Walsh earned by such generosity!

Ex. 2a



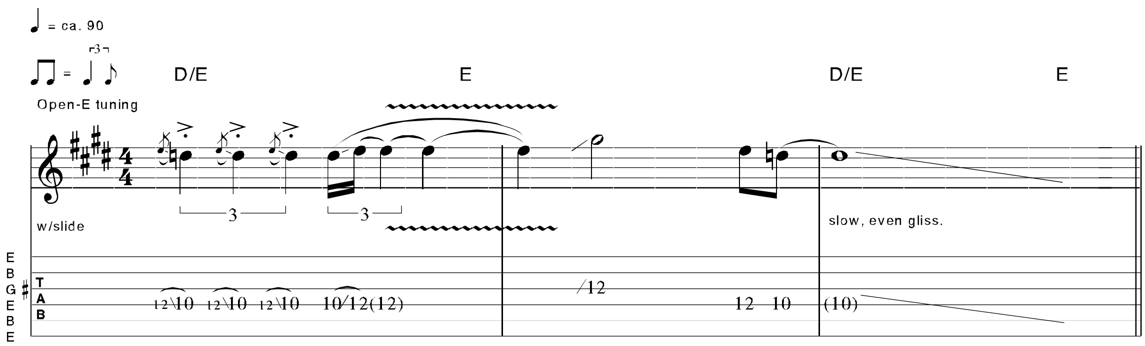
Ex. 2b



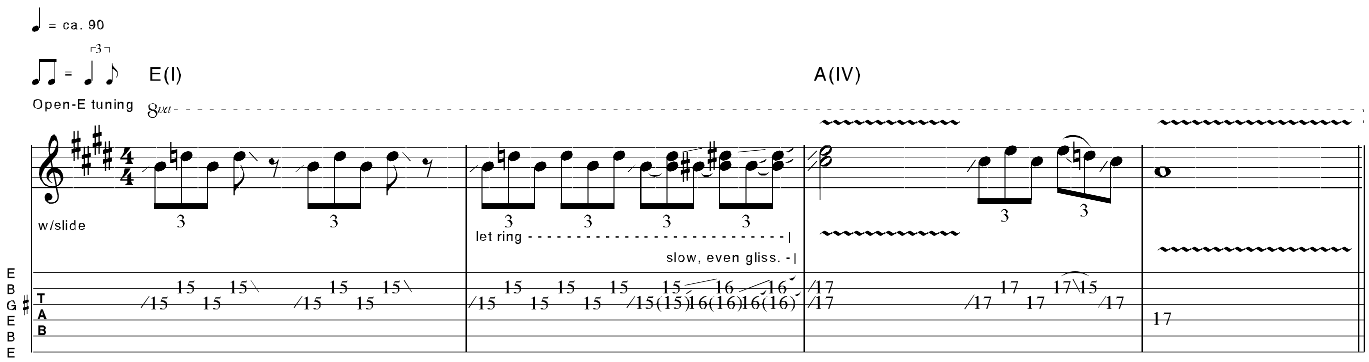
4 KEEP A FEW TRICKS UP YOUR SLEEVE

While acoustic guitar, pedal steel and keyboards are also key to Walsh's *ouevre*, our focus here is on the guitarslinger's electric side. An avowed amateur radio buff and electronics tinkerer, Walsh has always incorporated out-of-the-ordinary effects into his sound, both onstage and in the studio. He was an early advocator of the Maestro Echoplex tape-delay unit and used to end James Gang shows by laying his axe flat on the stage and exiting as the device continued to regenerate his final notes—a mind-boggling effect in its day. And though Walsh's guitar hooks on "Rocky Mountain Way" and other songs made the talk box famous, the guitarist once pointed out that "Peter Frampton asked me how to use [the talk box], and he went and got rich with it and never even thanked me." Additionally, Leslie rotating speaker cabinets, experimental recording techniques (such as extreme compression and pre-echo), and extensive guitar and amp modifications all play big roles in Walsh's guitar sound. Walsh performs his own mods, tricking out guitars and beefing up amps with countless tweaks

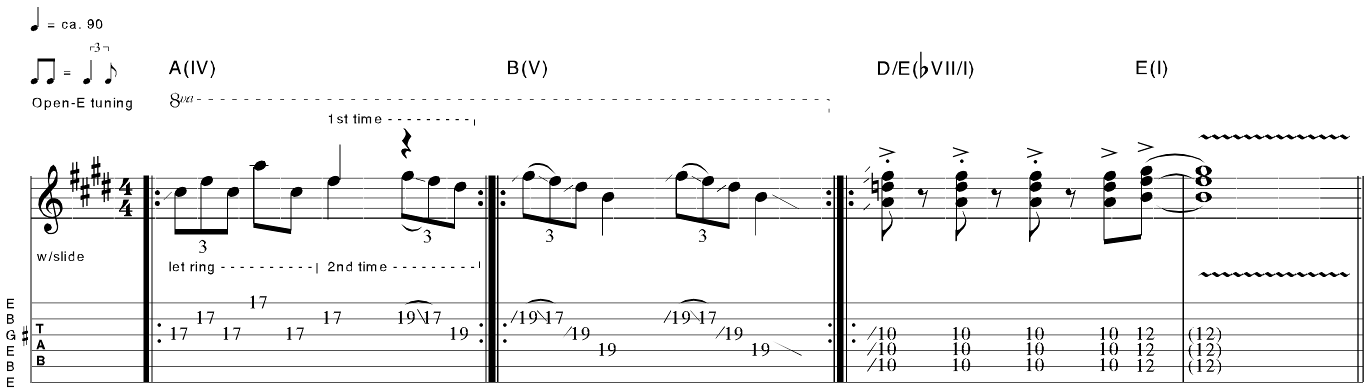
Ex. 4a



Ex. 4b



Ex. 4c



that range from simply screwing down a stop tailpiece for increased sustain to switching capacitors in a Fender Twin to boost gain and treble response.

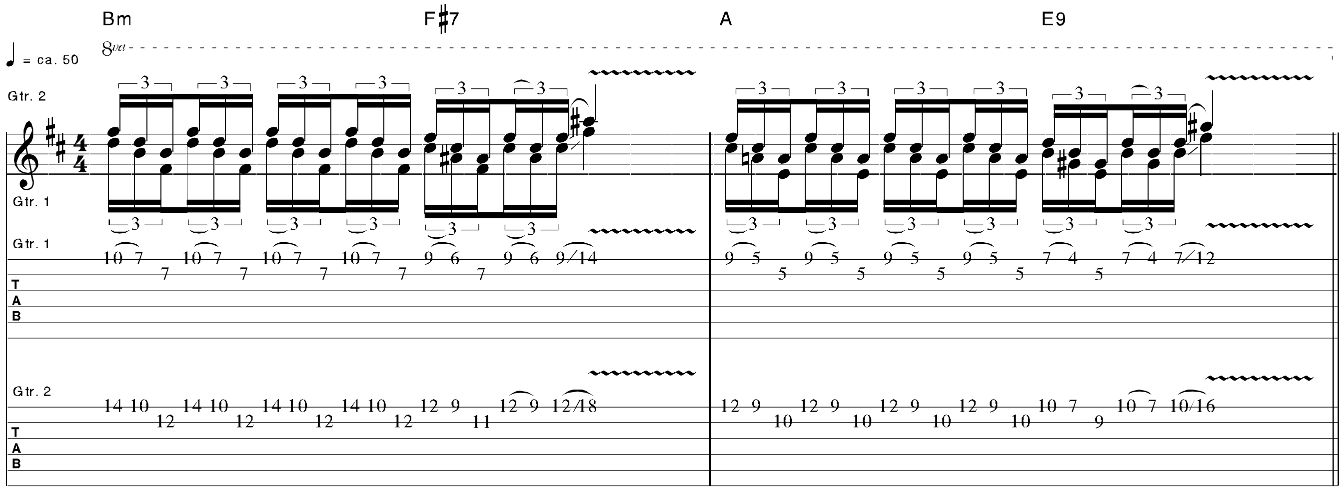
5 PARTY WITH A DENTIST

Joe Walsh's sense of humor may be unparalleled in mainstream rock. A renowned raconteur, Walsh recounted a collision of audio and dental technologies from the distant past during last year's James Gang tour: "A long time ago we had a party after a gig and this dentist brought a tank of nitrous oxide from his office, and I got a really good case of the boing-boings." Apparently, Walsh zoned out "for a week that night," plugged in his Echoplex, and came up with "Asshton Park," an etude for timed delay antics similar to those in **Ex. 1**, which eventually ended up on *Rides Again*. Set your delay to repeat about seven gradually diminishing quarter notes for each one played; start up the percussive, muted-string groove in **Ex. 1a**; then gradually introduce your own rhythmic variations. (Tip: Try a crunchy open *G5* chord.) Once the rhythm is established, add the chicken-picked, country-style licks in **Ex. 1b**. Finally, drop into the third-position *G* blues box and shift to a minor tonality for what sounds like a clip from Clapton's "Stepping Out" played with an exaggerated, Midwestern drawl [**Ex. 1c**].

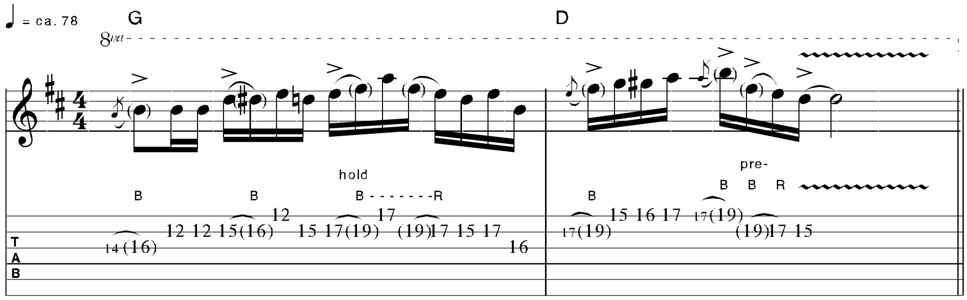
6 LET YOUR FINGERS DO THE TALKING

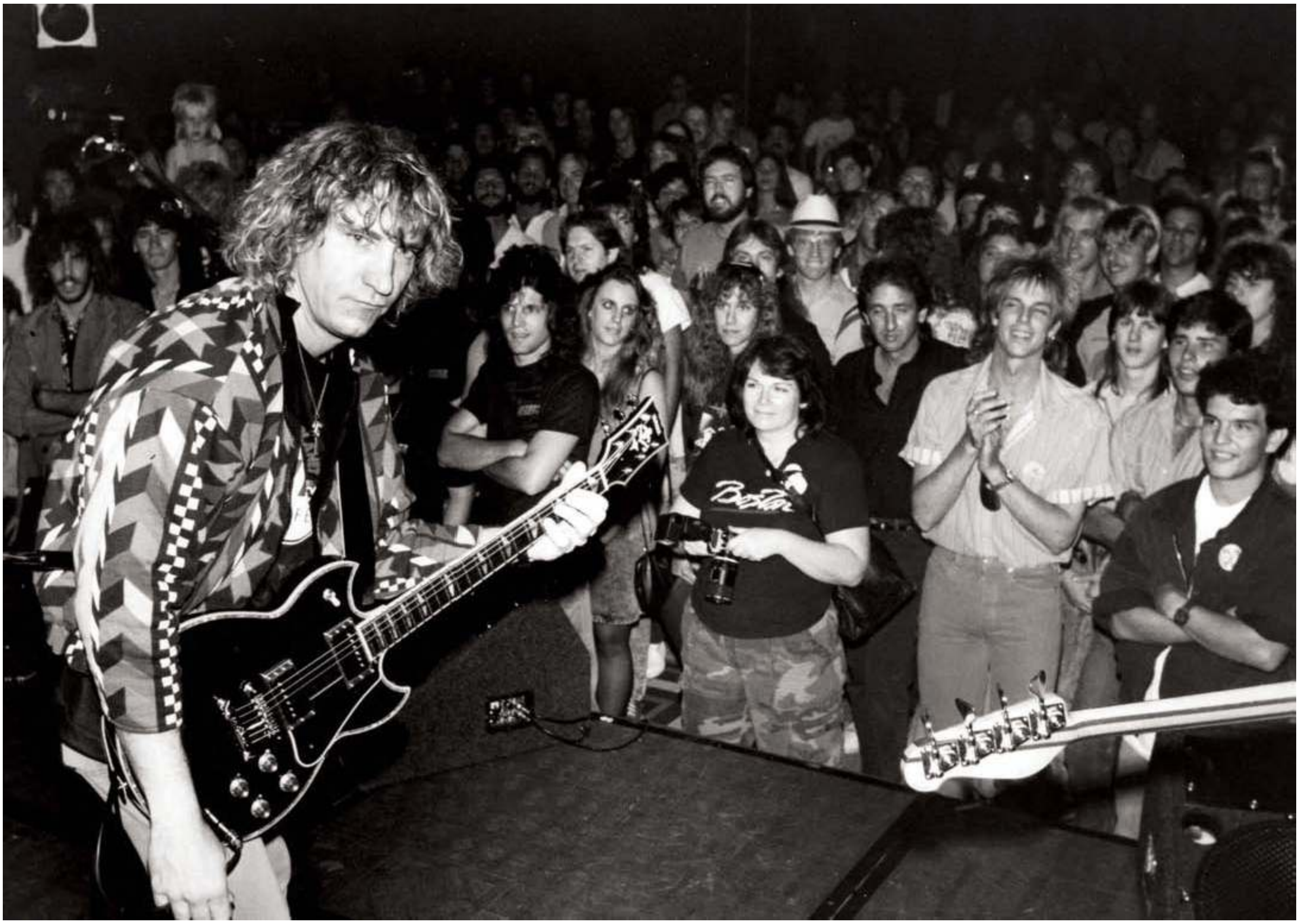
A sublime soloist who can wail with the best of them, Walsh is primarily a melodicist who rarely tips his whole hand. And he certainly doesn't need no stinkin' talkbox to make his axe speak volumes. **Ex. 2a** captures the uneffected power and beauty inherent in Walsh's playing (alright, there's some ambient delay on there) with a live version of his "Tend My Garden" solo. Shifting triads played over a pedal *F* bass lay the foundation as Walsh soars up to the thirteenth position and beyond, outlining the chord changes with broad, sweeping melodies. Highlights include half-released/ pre-bent *A*'s that nail the 3 of the tonic *F* (bar 2), Gilmour-esque descend-

Ex. 4a



Ex. 4b





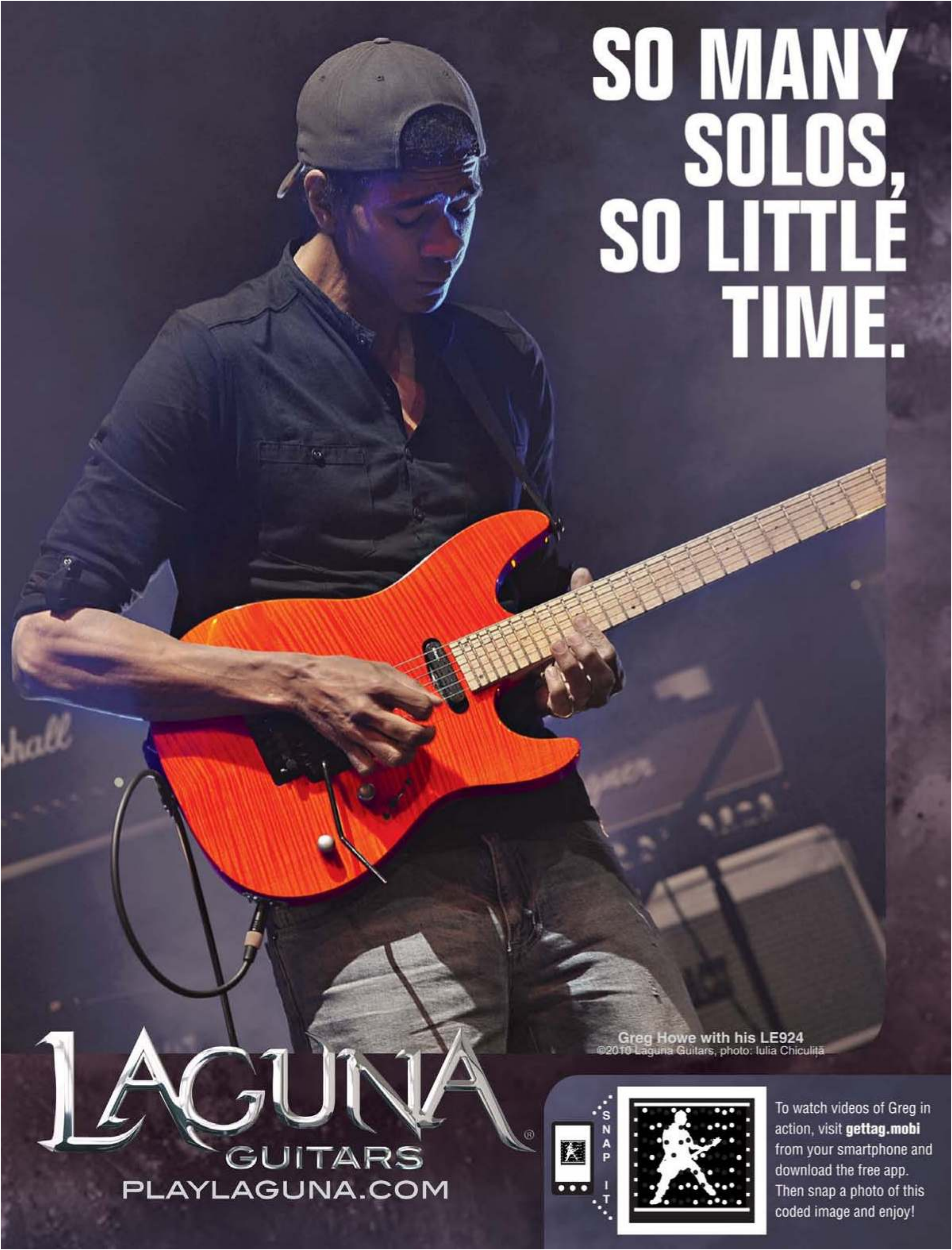
ing staccato triplets (bar 3), and climactic one-and-a-half-step bends (bar 4). The "To *F*" indicator actually signals a transition back to the song's original key of *C* via a quick *F-Em-Dm-C* progression. In a more up-tempo vein, you'll find Beck-ish unison bends and chicken-picked reverse bends [**Ex. 2b**] sprinkled throughout Walsh's solos.

7 LEARN FROM A MASTER

"Duane Allman was really responsible for me learning to play slide," Walsh told *GP* in 1988. "He's the best there'll ever be—the tone, his right-hand touch. He was ridiculously amazing." Coincidentally, both guitarists were born on the same day: November 20, 1947. Adopting Allman's preference for open-*E* tuning and glass slides ("I wear it on the 'f**k you' finger. I can't use Coricidin bottles because I can't get my finger in them."), it wasn't long before Walsh was soaring like Skydog on cuts such as 1973's smash hit "Rocky Mountain Way." **Examples 3a** through **3c** demonstrate the type of open-*E* slide licks Walsh plays over various sections of the song's slow, loping shuffle groove. Dig that long, descending glissando à la Page in the first example. (In concert, Walsh sometimes plays a searing, open-*E* slide version of "Amazing Grace" as a prelude to "Rocky Mountain Way.")

8 FLY LIKE AN EAGLE

Walsh's membership in the Eagles emphasizes his value as a multi-instrumentalist, arranger, and all-around team player, and playing well with others is a prerequisite for nailing the *B*-minor-based "Hotel California"-style harmonized arpeggios in **Ex. 4a** (though you'll have to significantly alter their rhythm to match what Walsh and Don Felder play on this classic Eagles recording). Gtr. 1, the pseudo-Walsh part, is rife with pull-offs, while Gtr. 2 uses none until the middle of beat three. "I'm very proud of the guitar work in 'Hotel California.' I pretty much had to deal with the planning and organization of that, [though] I can't say I had anything to do with [composing it]," says Walsh. And in what could pass for a IV-I blues progression in *D* (or the next chord sequence in "H.C."), **Ex. 4b** shows how Walsh squeezes out tasty pedal-steel-flavored bends with both intensity and restraint.



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Greg Howe with his LE924
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WHAT YOU GOTTA DO TO PLAY LIKE

RITCHIE BLACKMORE

BY JESSE GRESS

SHORT OF JOINING A FLAGSHIP NEO-CLASSICAL ROCK BAND, RECORDING A STRING OF timeless albums—including *In Rock, Fireball, Machine Head, Deep Purple and The Royal Philharmonic Orchestra, Made In Japan*, and *Who Do We Think We Are*—touring the world (and defining the term "heavy metal" along the way), you're never going to do Ritchie Blackmore better than Blackmore himself. However, by dissecting the finer points of his style, sound, musical upbringing, and harmonic DNA, you can learn what makes the master tick, and further your own playing in the process. So, without further adieu, if you want to play like Blackmore, you gotta ...

1 GET TRAINING

First, you have to study classical music beginning at the ripe age of 11, play with skiffle groups into your early teens, then cut your musical teeth in the studios at age 17 by developing a feel for rock music that session stalwarts and ace sight readers don't seem to "get." You'll also need musical mentors as diverse as ace British session veteran Big Jim Sullivan ("He taught me quite a lot of tricks," says Blackmore), and the outrageous Screaming Lord Sutch to offer guidance and the opportunity to hone your craft and stage presence.

Marshall

2 ACQUIRE TOOLS OF MASS DESTRUCTION

Although he's an avowed Strat cat, Blackmore played a Gibson ES-335 before acquiring his first Fender Stratocaster from Eric Clapton. Over the years, Blackmore installed jumbo frets and Schaller, *ahem*, machine heads on his Strats, and scalloped his fretboards—lightly for the first seven frets, but quite deeply above that. Blackmore heavily favored the neck and bridge pickups, switching between them an average of 20 times per solo ("I don't use the middle pickup at all," he says). The ever-particular Blackmore also relies on Picato strings (gauged .010, .011, .014, .026, .036, and .042) and custom-made, one-end-squared-and-one-end-pointed tortoiseshell picks.

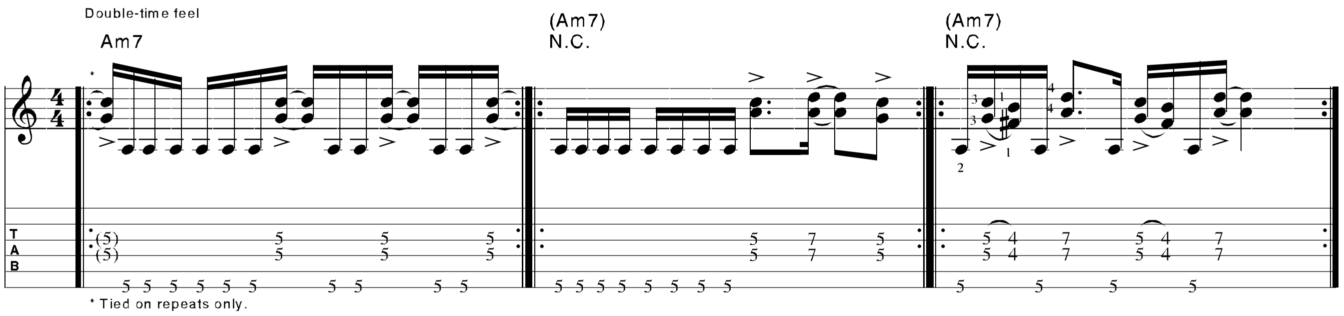
3 AMASS SOME FIREPOWER

A longtime user of the fire-breathing 200-watt Marshall Major, Blackmore's secret weapon (aside from the occasional wah-wah), was an old Aiwa reel-to-reel tape recorder. Since 1970, the Sorcerer of the Strat would plug his ax directly into the recorder's input, and with the machine kept paused in "record" mode, use it as a preamp to kick his Marshalls into high gear. "The Aiwa gives me a fatter sound," says Blackmore. "If I don't use it, the tone is too shrill. I find it very difficult to play without it. It's become this little soul on the side of the stage—like my little friend." Currently, Blackmore endorses the Austrian-built ENGL Ritchie Blackmore Signature 100 amplifier.

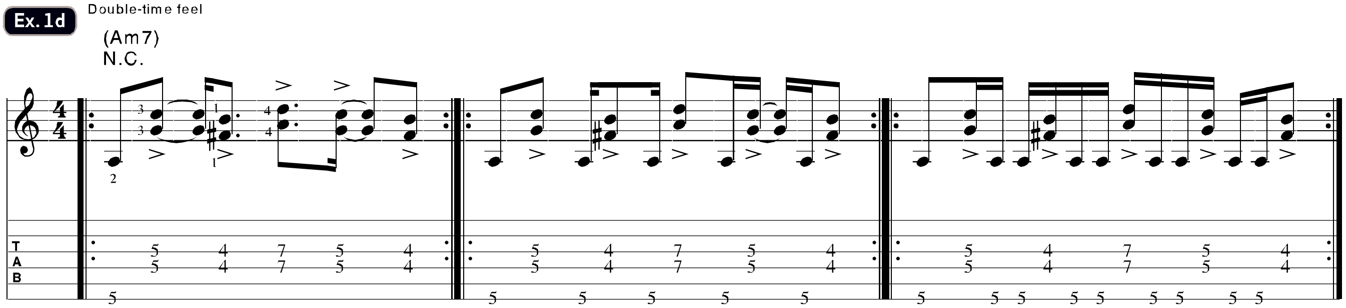
4 GATHER INTELLIGENCE

Some purport Blackmore to be the missing link between Hendrix and Van Halen. To gain this status, you must start with a wide range of musical influences that includes Hank Marvin, Duane Eddy,

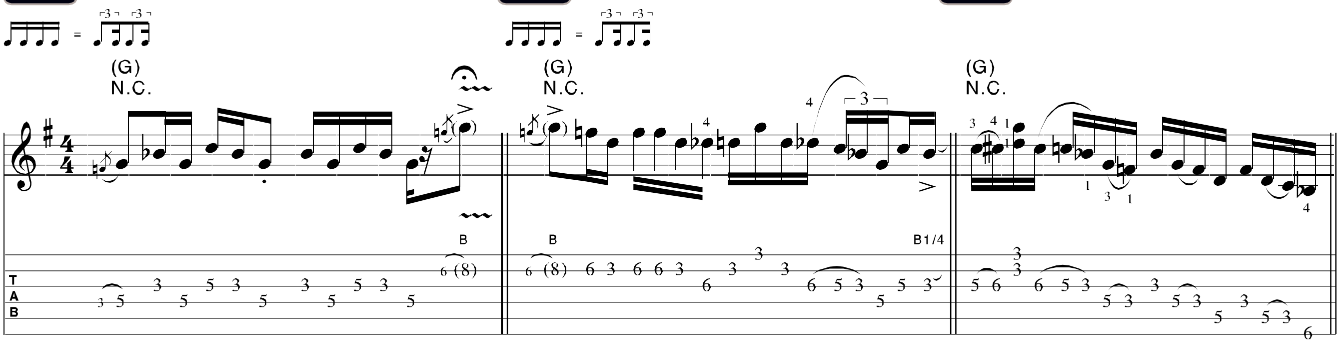
Ex. 1a Ex. 1b Ex. 1c



Ex. 1d

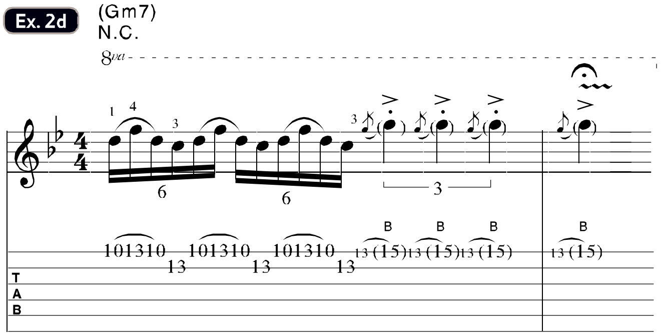


Ex. 2a Ex. 2b Ex. 2c



Cliff Gallup, James Burton, Scotty Moore, Jimmy Bryant, Chet Atkins, Les Paul, Django Reinhardt, Wes Montgomery, B.B. King, Jimi Hendrix, Jeff Beck, Eric Clapton, and J.S. Bach; blend them into a unique, recognizable style by melding steamy blues and hot country pickin' with classical caliber technique and melodic invention; and top it all off with one of the most dramatic finger vibratos in the biz.

Ex. 2d



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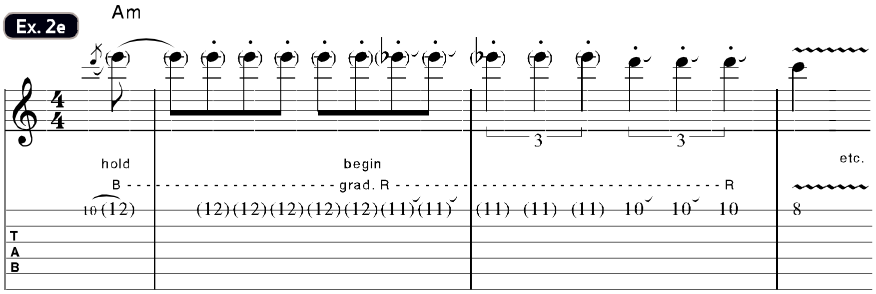
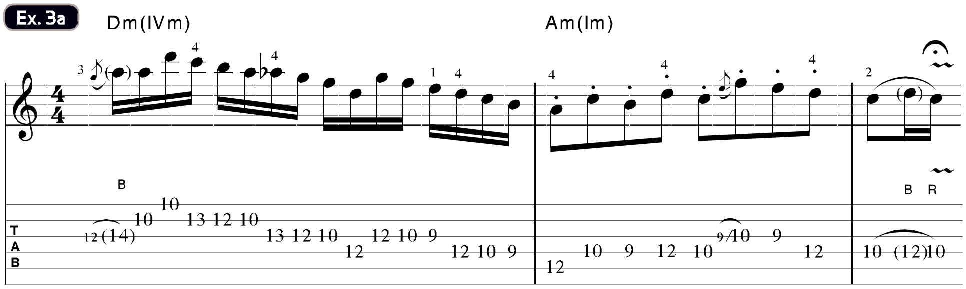
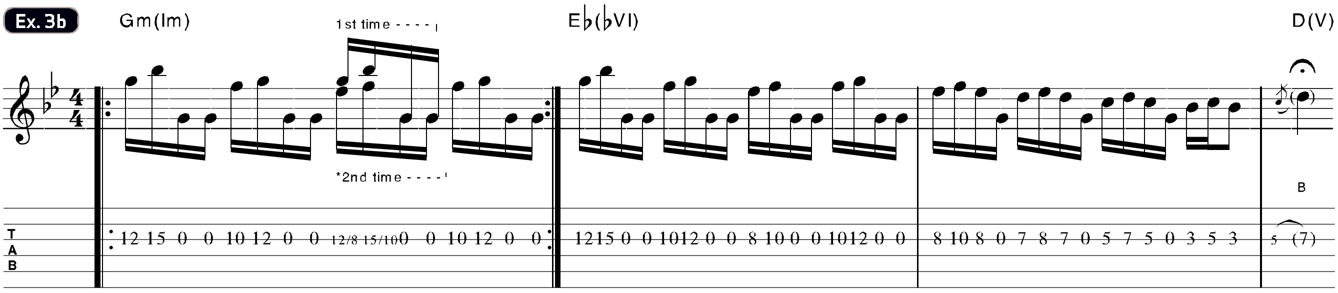


Ex. 3a



Ex. 3b



*Down-stemmed part notated to right of / in tab.

5 CONCOCT A BATTLE PLAN

To really get into Blackmore's mojo, you have to project a menacing, almost-dangerous vibe onstage, and be willing to get "all medieval" on your audience's ass. Far from an act, however, Blackmore's brood is real, giving him the "difficult to work with" tag. "My whole thing comes from Django," says Blackmore. "He's my hero, not just because of his playing, but because he was such an awkward bastard. It was brilliant how he would be scheduled to be onstage, and he'd still be in bed at a local hotel. We need more Django Reinhardts going, 'F**k everybody. I'll show up when I *feel* like showing up.'"

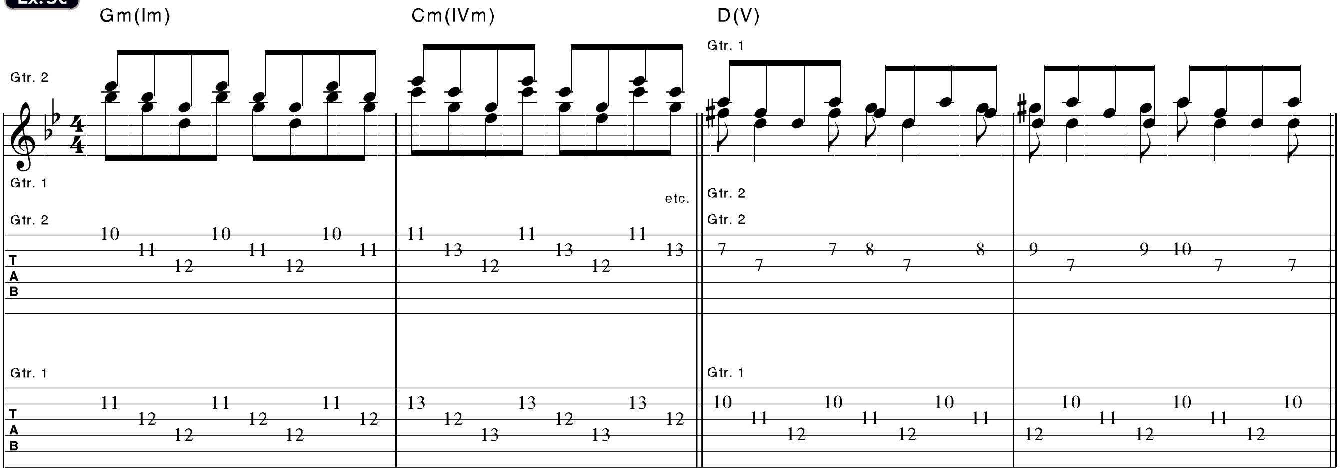
6 MOBILIZE THE HEAVY ARTILLERY

Blackmore's *raison d'etre* is his slew of killer signature rhythm figures using only a pedal root note and double-stopped perfect, fourth intervals. You already know how to play Blackmore's "Smoke On The Water" intro, right? But did you know that this classic fourths-only riff was inspired by a British jazz-organ icon's cover of a popular Ramsey Lewis tune? "I actually got the idea for that riff from Graham Bond," says Blackmore. "He used to play in fourths like that on a record called 'Wade in the Water' by his group, the Graham Bond Organization. Playing those two notes together a fourth apart was very nasty sounding. Ever since then, I've tended to play a lot in fourths for structured riffs, rather than play a single note." Just in case, make sure you play "Smoke" using fourth intervals at the 5th fret on the *A* and *D* strings, and at the 3rd, 5th and 6th frets on the *D* and *G* strings—not as root-5 chords.

Ex. 1a shows what you can do with a single fourth interval, a pedal *A* root, and a lot of imagination, while the riff in **Ex. 1b** adds a second double-stopped fourth one whole-step higher and segregates the roots and intervals into each half of the measure. (Tip: Try fretting the sixth string with your thumb in both examples.) In **Ex. 1c**, we add still another fourth one half-step lower than the original one. Begin with an *Am7* chord voicing right out of *Mickey Baker's Jazz Guitar* book: Fret the low *A* root with your 2nd finger and use your 3rd finger to barre the

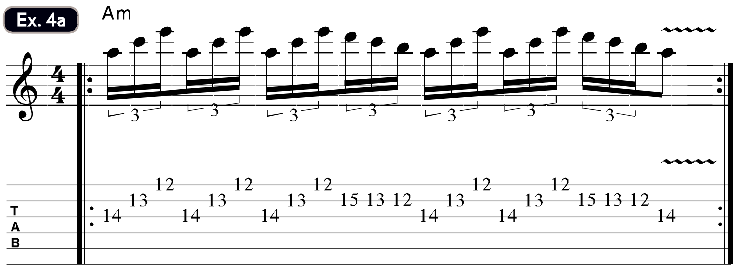
Ex. 3c

Ex. 3d

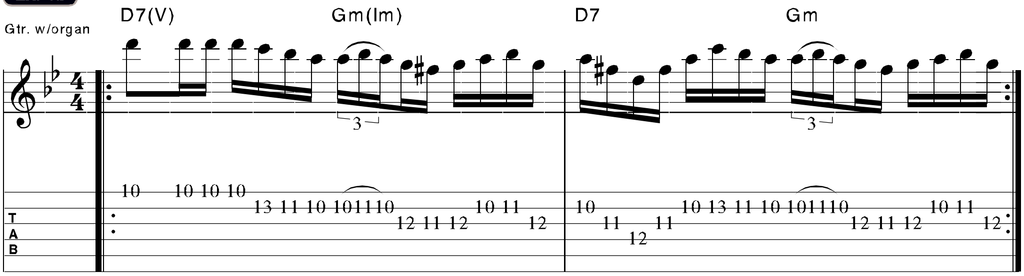


Double-time feel

Ex. 4a



Ex. 4b



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fourth interval at the 5th fret. This shape will align your fret hand's 1st and 4th fingers with the remaining double-stops at the 4th and 7th frets, and allow your 2nd finger to remain stationary on the root. The same goes for **Ex. 1d**, where the low *A*'s in each repeated measure get increasingly busier while the fourths are cut shorter and shorter (if you read it literally). Experiment with the amount of ring-over between bass notes and fourth intervals, and note that all three measures utilize the same 2+3+3+3+3+2 rhythmic script. Lock in and learn.

7 PAY IT FORWARD

Blackmore credits Eric Clapton for inspiring his wicked-and-wide finger vibrato. And Blackmore's bluesy head to "Lazy" (from *Machine Head*) fondly paraphrases Slowhand's Bluesbreaker-era showcase "Steppin' Out," right down to the same style of third-position swing-sixteenth *G* blues riffing, as do **Examples 2a** through **2c**. However, the non-bent ♭5 (*D*♭) that appears in Examples 2b and 2c is way more R.B. than E.C. **Ex. 2d** features two typically dramatic Blackmore phrasing devices played within a single measure: a flurry of sextuplets built from a rhythmically displaced melodic motif followed by a trio of staccato quarter-note triplet bends. Interestingly, the second rhythmic grouping in this lick is a twice half-timed version of the first. Moving up a whole-step to *A* minor, **Ex. 2e** utilizes more staccato phrasing as a held-then-gradually-released bend played as eighth-notes decelerates to a pair of quarter-note triplets, creating a signature stuttering effect. Don't worry about hitting the exact pitches notated in bar 2; the idea is to start gradually releasing the held bend beginning on beat four of bar 1 and continuing a slow, even taper as you pick the quarter-note triplets through the total release target on the last note in bar 2.

8 GO FOR BAROQUE

You'll definitely need a sizeable working vocabulary of neo-classical licks, plus the intuition to infuse them with emotive blues phrases. The rigorous 4th-finger workout in **Ex. 3a** begins with a busy IV-minor run copped from the *D* blues scale (plus its 6 and 9) before smoothly transitioning back to the I-minor chord via a classically-influenced ascending *A* minor scale sequence decorated with more staccato phrasing. "When I first started playing, I was taught to use my little finger," Blackmore told *GP* in 1978. "If you don't learn that in the beginning, you're lost." **Ex. 3b** makes use of open-string pedal tones, another Blackmore go-to device. Here, we navigate a Im-♭VI-V progression (*Gm-E♭-D*) with a sequential four-note motif that alternates between two different *G* minor scale tones and two open *G* strings on each beat. Repeat the downstemmed part of the same motif over the first measure of *E*♭, then add a third fretted note and continue the descending *G* minor scale sequence down to the third position before nailing the target *D* bend on the downbeat of bar 3. **Ex. 3c** provides a template of harmonized *Gm* and *Cm* arpeggios—rhythmically grouped as 3+3+2 eighth-notes in each measure—which can be applied to *F*, *B*♭, *E*♭,and *Cm* for one bar each to form a Bach-inspired six-bar progression. Complete the phrase with the two-bar V-chord riff in **Ex. 3d** to create a full eight-bar cycle. Notice how Gtr. 2 switches rhythmic schemes (and positions on the staff) for the syncopated ascending-chromatics-against-pedal-*D* riff notated with downstems, while Gtr. 1's upstemmed part carries on arpeggiating uninterrupted eighth-notes with a two-bar 3+3+3+4 motif. As always, you can experiment with different fingerings.

9 RESPECT THE LORD

To rock some truly Purple riffs, you've gotta be able to keep up with an explosive organ player! Lightning-fast unison figures that may be easy for keyboardists often require guitarists to have tremendous picking chops and a clock-steady sense of time, and Blackmore's got both departments well-covered. **Examples 4a** and **4b** typify the kind of rapid-fire figures that Blackmore and Purple organ deity Jon Lord would team up on during the band's heyday. There is no harmonic motion in Ex. 4a's static *A* minor riff, though the *G* harmonic-minor-based gypsy dance figure in Ex. 4b covers a repeated V7-Im progression (*D7-Gm-D7-Gm*).

WHAT YOU GOTTA DO TO PLAY LIKE DUANE ALLMAN

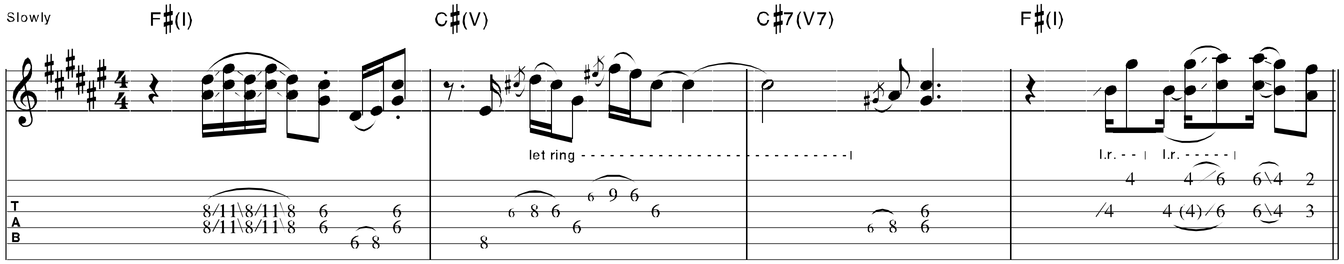
BY JESSE GRESS

AFTER ACQUIRING AND EVENTUALLY WEARING OUT HIS FIRST MOTORCYCLE, young Duane Allman became infatuated with his younger brother Gregg's latest acquisition—a Silvertone acoustic guitar that would soon become a source of incessant squabbling between the two siblings. The situation wasn't resolved until Duane traded a bag of bike parts for his own ax. After graduating to electric and getting some pointers from both his brother and local guitar whiz Jim Shepley (who introduced him to the music of Jimmy Reed and B.B. King), Duane Allman became a voracious woodshedder. His intense dedication bred a fiery, individualistic style and eventually led to the formation of the Escorts, the House Rockers, the Allman Joys, the Hour Glass, and ultimately the Allman Brothers Band, which single-handedly introduced the world to a brand-new Southern-tinged progressive blues-rock sound.

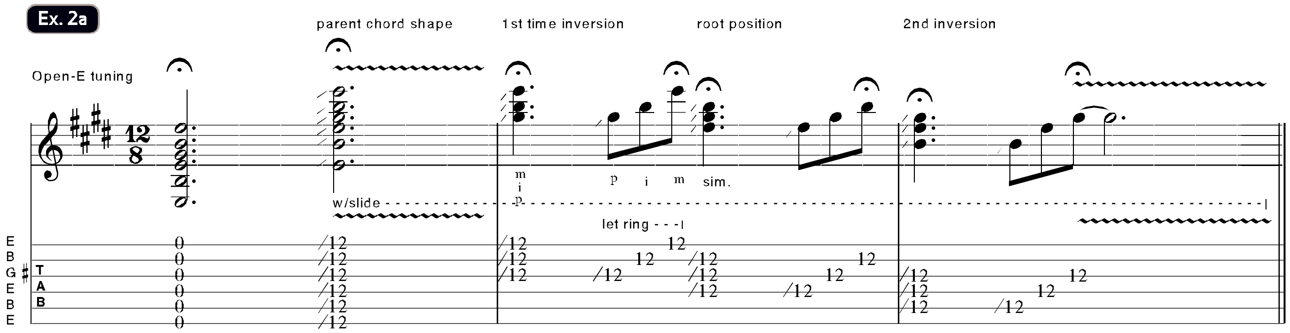
The Allmans' powerhouse combination of tight ensemble arrangements, soulful vocals (courtesy of Gregg) and explosive improvisations for two guitars, Hammond organ, bass, and twin drum kits was immortalized on four classic albums—*The Allman Brothers Band*, *Idlewild South*, *Live at Fillmore East*, and *Eat a Peach* (plus the *Dreams* box set and a slew of live material released between 1989 and 2003). Along the way, Allman wrote the book on electric bottleneck guitar and was invited to guest on numerous high-profile recordings, most notably alongside Eric Clapton on Derek and the Dominoes' *Layla and Other Assorted Love Songs*. Tragically, on October 29, 1971, Allman, at the peak

PHOTO: JIM MARSHALL

Ex. 1



Ex. 2a



of his career, was killed in a motorcycle accident. In the spirit of his epitaph and in celebration of one of the most powerful guitar styles the world has ever known, this lesson will show you how to cop some of Duane's mojo. First, you gotta ...

1 GROW ROOTS AND BRANCHES

Duane Allman's road to glory was paved with equal parts inspiration and perspiration. Fiercely dedicated to his craft from the start, Allman got inside the heads of his musical influences by analyzing their recordings. Mike Johnstone, a roomie at the military academy they both attended, recalls Duane playing along with a B.B. King album barefooted, stopping and holding the record with his toe while he learned a lick, letting the record go until he got to the next lick, then going through both sides of the record and repeating the entire process for hours at a time. Friend and eventual manager Bill McEuen later described Allman as "totally glued and tuned in to those licks. He could hear something and in a half-hour have it down. When Duane played guitar he was part of the song .... He was visually interpreting his music, like John Lee Hooker or Jimi Hendrix." Allman's myriad influences soon expanded to include Albert King, T-Bone Walker, Slim Harpo, Robert Johnson, Blind Willie Johnson, Hank Garland, Chet Atkins, Kenny Burrell, Chuck Berry, the Yardbirds with Jeff Beck, Jimi Hendrix, Eric Clapton, Robbie Robertson, Miles Davis, and John Coltrane—a wide and strikingly diverse tent.

2 GET SOME RODS & REELS

Unfortunately, it'd cost a not-so-small fortune to reassemble Allman's lineage of vintage axes today. His first electric was a cherry-red 1959 Gibson Les Paul Junior, but Allman soon moved on to a Fender Telecaster with a Stratocaster neck, a 1957 Gibson Les Paul gold-top, a circa-1961 Gibson Les Paul/SG (used for slide), a dot-neck sunburst Gibson ES-335 (dated between 1958 and 1962), and, ultimately, a tobacco sunburst Gibson Les Paul of indeterminate origin acquired in June of 1971. (Though one of his earliest electric guitars was a heavily modified '56 or '57 Stratocaster, Allman apparently never modded any of his own gear.) His favorite acoustic was a pre-war Gibson L-00, and for session work, Allman rendered his magic on a three-tone sunburst 1961 Stratocaster.

3 STOCK THAT TACKLE BOX

Allman started out with a Vox Super Beatle amp containing six ten-inch speakers and two horns, then switched to a Fender Twin Reverb. In the Allmans, Duane used a pair of Marshall 50-watt heads driving two Marshall 4x12 cabs loaded with JBL D-120F speakers. (He would also employ a Vega PA system on some gigs.) For sessions, though, Allman still preferred a Twin Reverb with JBLs. He also had a Maestro Echoplex early on, and later created a run on Coricidin bottles by making them his slides of choice.

4 LUST FOR LIFE

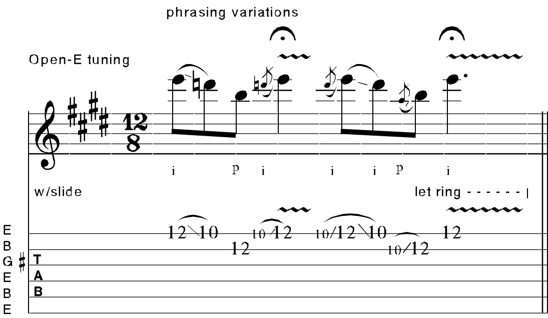
Whether on stage, in the studio, or just fishin', Duane Allman was a happy guy who lived life to the fullest. His self-penned tombstone epitaph best reveals his creed: "I love being alive and I will be the best man I possibly can. I will take love wherever I find it, and offer it to everyone who will take it ...

seek knowledge from those wiser … and teach those who wish to learn from me." Always willing to help out a friend in need, Allman's musical collaborations often extended far beyond the call of duty. Case in point: When Eric Clapton was stuck for an intro during the historic *Layla* sessions that marked a high point in Duane's career, Allman adjourned to another room and returned shortly thereafter with a gift for his friend—the title song's signature opening riff. Those seven notes would help secure Allman a permanent place in rock history. (His epic slide part on the song didn't hurt either!)

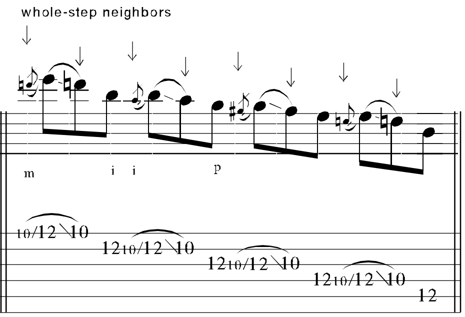
5 SHARPEN YOUR CLAWS

Though Allman had already rocked hard with the Allman Joys and the Hour Glass, he brought an instinctive and soulful R&B sensibility to the studio, honing his skills as a session cat tracking for Wilson Pickett, Aretha Franklin, King Curtis, Delaney and Bonnie, Ronnie Hawkins, Clarence Carter, John Hammond, Boz Scaggs, Herbie Mann, and the others documented on 1972's *Duane Allman: An Anthology Volumes 1 & 2*. Allman's raw talent and down-home Southern demeanor kept him in demand throughout his career. To totally understand where the 'dog was coming from, you'll need to get a few supportive Cropper-, Mayfield- and Hendrix- influenced sliding fourths, hammered-and-pulled filigrees, and broken sixths under your belt [**Ex. 1**]. Here, Allman avoids collisions with the vocalist by leaving beat *one* open during each measure of a simple I-V-V7-I progression in the key of *F#*.

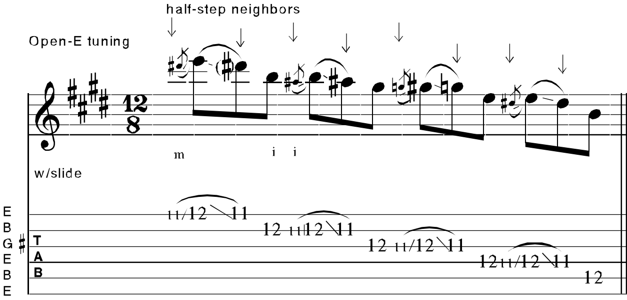
Ex. 2b



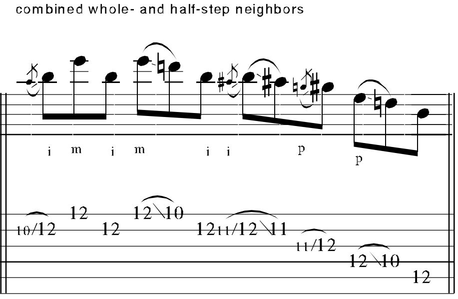
Ex. 2c



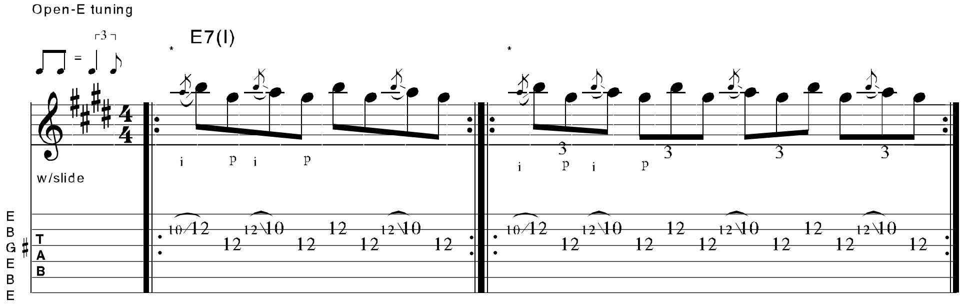
Ex. 2d



Ex. 2e



Ex. 3a



*Omit grace-note slides on repeat.

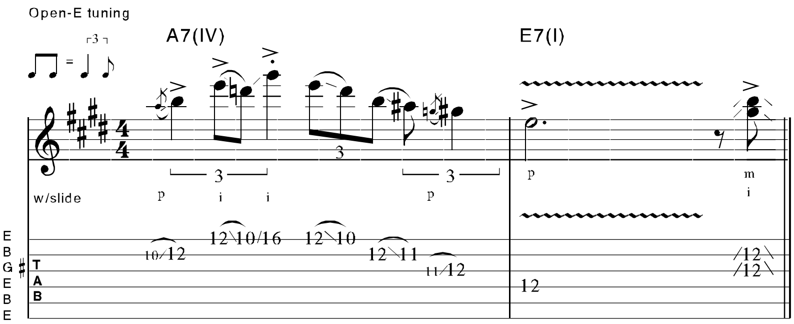
6 SLIDE IT ON HOME

It's likely that one of the things that drew Allman to slide guitar (besides hearing Ry Cooder and Jesse Ed Davis play it) was the wealth of phrasing options offered by this expressive technique. Allman always wore his Coricidin bottle on his 3rd finger and plucked the strings with his bare fingers. To soar like Skydog, you've gotta raise your action and get familiar with some basic slide moves in open *E*, his preferred tuning (*E*, *B*, *E*, *G*♯, *B*, *E*, low to high). **Ex. 2a** illustrates open and slide-fretted *E* chords, plus three common triad inversions and arpeggios. Be sure to place your slide directly over the 12th fret and experiment with various degrees of string damping behind the slide. Anchor your thumb on the back of the neck, loosen your wrist, and think wailing blues harp as you explore the phrasing options in **Ex. 2b**. (Transfer these moves to all adjacent lower string groups.) Also, discover whole- and half-step (and in-between) neighbor tones that form an open-*E* box pattern in **Examples 2c** and **2d**, and blow through the short I-chord lick in **Ex. 2e**.

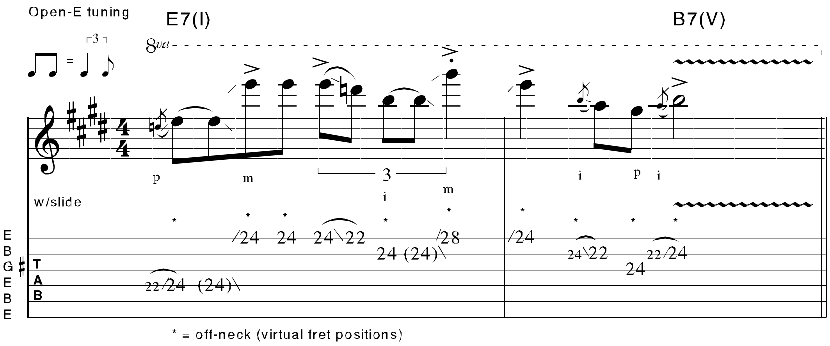
7 FLY SKY-HIGH

Put into practice, Allman's signature slide moves become thrilling sheets of sound. **Ex. 3a** shows a pair of related blues-harp-style slide motifs that surface in several Allman solos, while the IV-I lick in **Ex. 3b** features signature string zips à la "Statesboro Blues." Finally, the turnaround in **Ex. 3c** gives you a taste of the stratospherically high, off-the-fretboard accuracy that Allman flaunted on the coda to Clapton's "Layla."

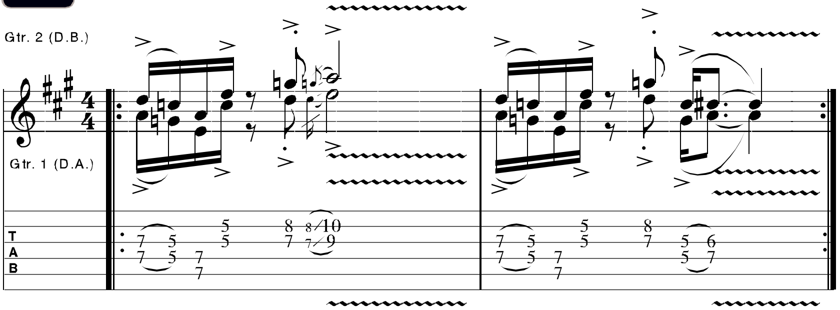
Ex. 3b



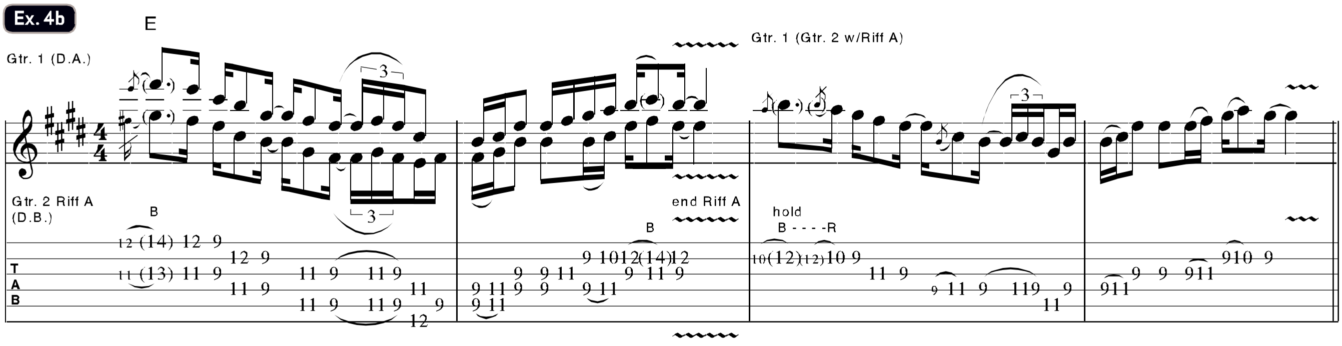
Ex. 3c



Ex. 4a



Ex. 4b



8 HARMONICALLY CONVERGE

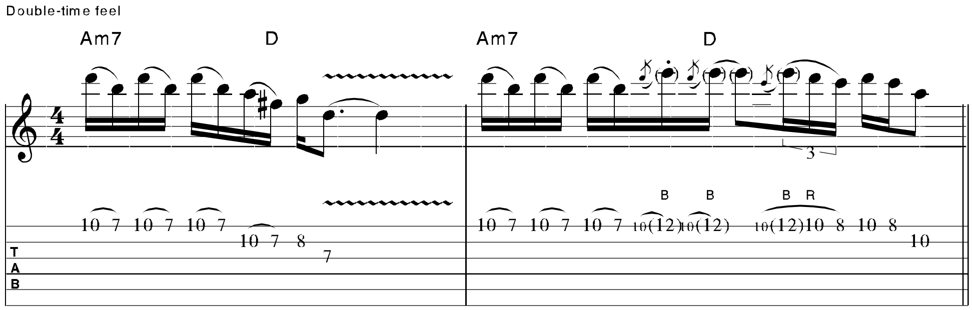
The harmonized lines of Allman and co-guitarist Dickey Betts were a defining element of the original Allman Brothers sound. **Ex. 4a** features a tightly arranged blend of fourth and third harmonies based on "Revival," the infectious opening cut from *Idlewild South*. For total authenticity, play the notes that appear on the *and* of beat two and on beat three in both measures one sixteenth-note pulse earlier. And for a little bit of country, check out the improvised twin lead work à la "Mountain Jam" in **Ex. 4b**. Allman and Betts were well-known for harmonizing lines on the fly, and this fragment begins with semi-"outside" sevenths and sixths, then concludes with more characteristic fourths and thirds. The two harmonic schemes are derived mainly from the *E* pentatonic major scale, and, with practice, it's possible for a single guitar to play both parts simultaneously (as is also the case with Ex. 4a.) For a complete dual-guitar harmony workout, dig out the August 1999 *GP* and dig into my full transcription of "In Memory of Elizabeth Reed."

9 TAKE MODAL EXCURSIONS

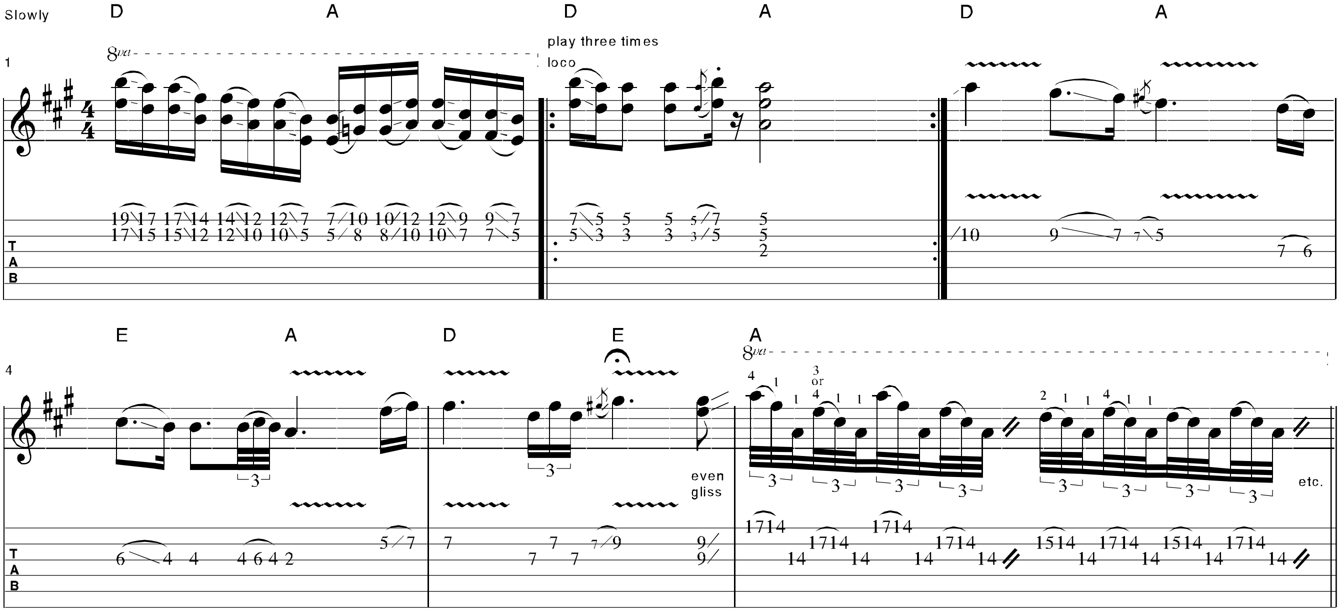
Whether it's a ten-minute solo during "Elizabeth Reed," or one of the Brothers' trademark extended cadenzas, you've gotta get fluent with the kind of extended modal jamming that permeated the band's live performances. The emphasis on *Am7*'s upper extensions—the 9 (*B*), 11 (*D*), and 13 (*F♯*)—played over the Im7-IV Dorian-based vamp in **Ex. 5a** reveals Allman's professed admiration for the modal jazz of Miles Davis and John Coltrane. **Ex. 5b** is derived from three successive motifs that Allman regularly reprised during his extended closing improvisations in the Allman Brothers staple "You Don't Love Me": sliding parallel fifths reminiscent of his work on Clapton's arrangement of "Little Wing," a legato reading of the melody to "Joy to the World," and a flashy display of upper-register *A* major-based thirty-second-note triplets.

For more insight into Allman's slide tactics, read Jesse Gress' "Soaring with Skydog" lesson from the October '93 GP, *which has also been reprinted in* GuitaRevolution *[Backbeat]. For a thorough and enthralling Duane Allman biography, Gress recommends* Skydog: The Duane Allman Story *by Randy Poe [Backbeat], which was referenced in the writing of this article.*

Ex. 5a



Ex. 5b



WHAT YOU GOTTA DO TO PLAY LIKE JEFF BECK

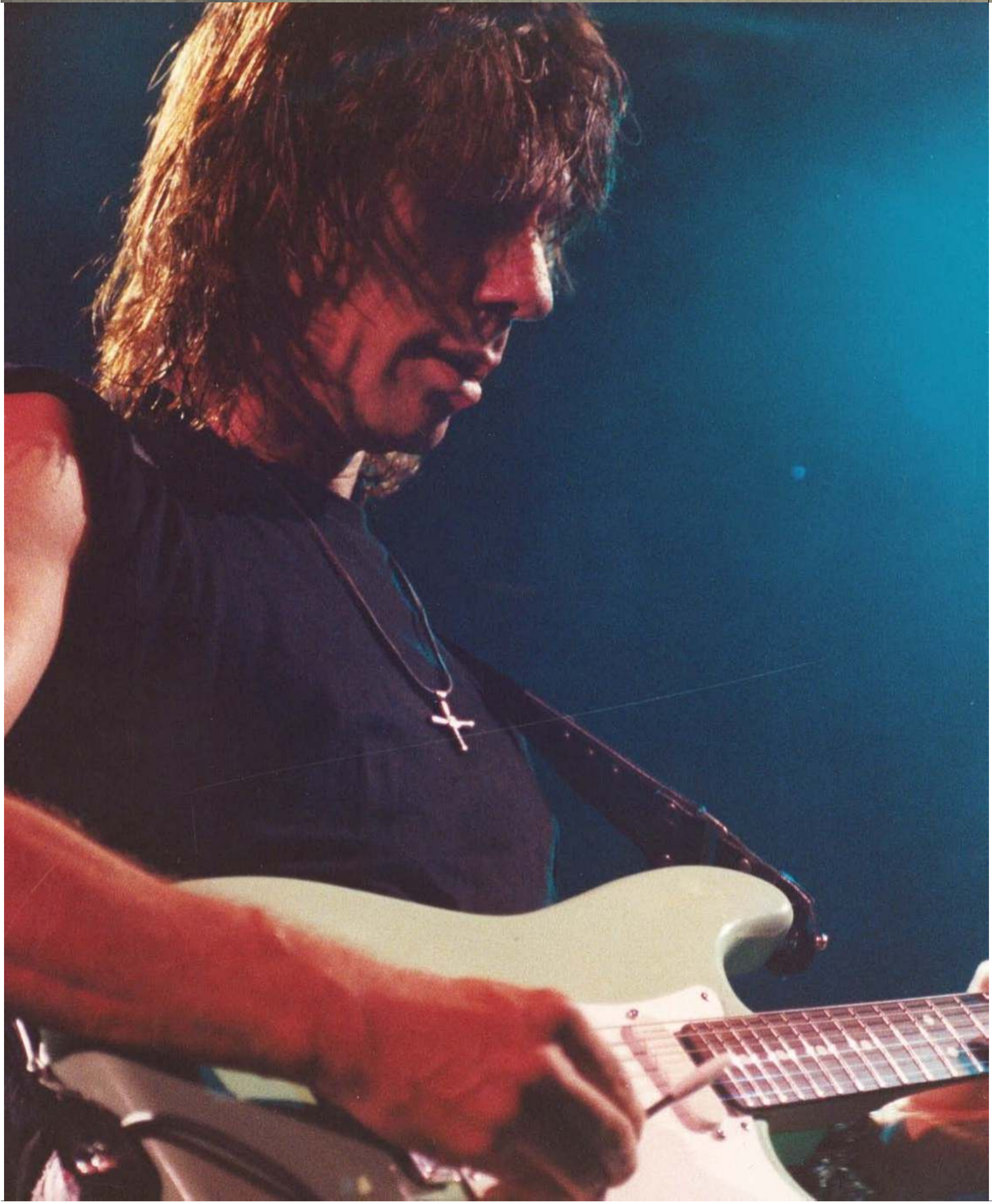
BY JESSE GRESS

WHEN ROCK POETRESS PATTI SMITH INTRODUCED JEFF Beck as "the jewel in our crown" at London's 2005 Meltdown Festival, she wasn't just whistling "Hail Britannia." An international treasure whose wizardly way with the guitar has defined the state of the ax for over four decades, Geoffrey Arnold Beck was not only present and accounted for at the launch of the great Brit-rock guitar revolution of the mid '60s, he kicked its ass.

Beck's timing couldn't have been better. Already a fearless musical renegade and always one step ahead of the pack, Beck answered Eric Clapton and Pete Townshend's clarion call to arms with a feedback-laden fuzztone roar heard 'round the world—first with the Yardbirds, then with a string of his own groups whose lineage continues to this day. As Clapton himself once pointed out, "There's something about Becky that beats everyone else." E.C.'s right—Beck has always sounded downright dangerous.

With their landmark *Truth* album, the first Jeff Beck Group (with Rod Stewart on vocals) created the lead-singer-plus-guitar/bass/ drums-trio template that Led Zeppelin and myriad acts would follow, but never received the credit they were due. Despite this lack of recognition, Beck has remained innovative, musically adventurous, and at the top of his game throughout his entire career, earning the respect and admiration of peers and collaborators from John McLaughlin and B.B. King to Tina Turner and Luciano Pavarotti, and garnering a few Grammys along the way. (Beck even backed Kelly Clarkson on *American Idol* last April.) The reasons for his longevity are no mystery, though. A strict vegetarian diet, a love of gardening, and a penchant for building classic hot rods have kept the 63-year-old Strat master healthier and more balanced than most of his contemporaries. Seriously, the guy looks half his age.

Beck's constantly evolving style, which began as an unlikely amalgamation of Cliff Gallup, Les Paul, Otis Rush, and the Tamla-Motown sound, and currently incorporates elements of Southeast Asian, Eastern European, and Indian music, as well as techno and drum-and-bass. How does he do it? It's time for you, dear readers, to reap the benefits of an obsessive-compulsive disorder I've harbored for years. (Yes, I'm a Beck-oholic.) This healthy cross-section of musical Beck-cerpts—most of which were inspired by the Guv'nor's spellbinding 2007 performance at Clapton's *Crossroads Guitar Festival* held in Chicago last July—doesn't skimp on the details, so read through each phrase carefully and don't skip a single squiggle. More on the music in a minute. First, you've gotta ...



1 BUILD A MODEL "B"

Beck built his reputation first with Fender Esquire/Telecaster guitars, Vox amps, and a Colorsound fuzz pedal. Later, he used a Gibson Les Paul, Marshall stacks, and a Vox wah. It was in the early '70s that Beck found his soul mate in the Fender Stratocaster. He vacillated between all three models for a few more years, but finally settled on the Strat as his main squeeze in 1976. Nearly 15 years later, Fender introduced the Jeff Beck Signature Stratocaster, which sported a huge neck, Lace Sensor pickups, a Wilkinson roller nut, and a floating tremolo bridge set up to raise the open *G* string a Beck-approved range of three semitones (a full minor third).

The current model has a slightly smaller neck profile and is fitted with Fender's Vintage Noiseless pickups, though, on his personal guitar, Beck has installed custom pickups made by luthier John Suhr. Presently, the Guv's only mandatory pedal seems to be a Snarling Dogs Super Bawl Whine-O-Wah, a key component in Beck's spot-on blues harp emulation. Secondary effects spied on Beck's 'board include a ring modulator of indeterminate origin, a Boss flanger, and a Hughes & Kettner Tube Rotosphere. Beck's elusive sound is warm and gainy, yet crystal clear with rich mids and a chest-pounding bass thump that can only come from one or more 4x12 cabinets (Marshalls, in Beck's case). In the past, he's mentioned running his Marshall JCM 2000 DSL50's treble controls full up while keeping his guitar's tone controls dialed back, and rarely maxing out his guitar's volume control. During his most recent shows, Beck added either Fender Super Sonic or tweed Twin amps and extension cabs to his Marshall rig. All in all, Beck's minimalist approach to gear reaffirms that it's all in the fingers, which means you've gotta ...

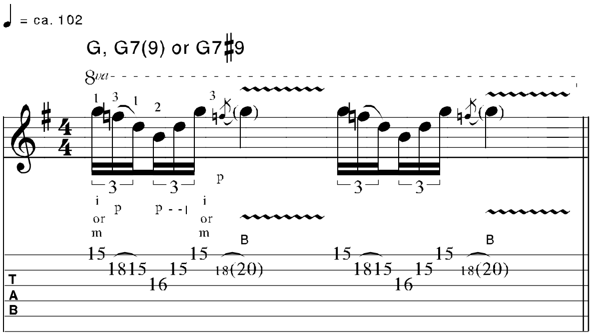
2 GET YOUR HANDS DIRTY

Every note Jeff Beck plays is lubed with some sort of emotive finger grease, be it a slippery slur, microtonal bend, whammy bar articulation, or a bit of primal bang-on-the-bridge vibrato. (Fact: Currently, the majority of Beck's vibrato emanates from his picking/plucking hand.) Beck typically employs several techniques at the same time, such as swelling his volume control into a pre-bent (with the bar) natural harmonic, combining whammy bar dips and finger bends, or playing plucking-hand "Jaco-style" artificial harmonics with fret-hand bar manipulations. Of course, this is only the tip of the iceberg, and you could easily spend a few lifetimes dissecting Beck's playing. Check out *Truth*, *Beck-Ola*, *Rough and Ready*, *Blow By Blow*, *Wired*, *There and Back*, *Guitar Shop*, *Frankie's House*, *Crazy Legs*, *Who Else!*, *You Had It Coming*, and *Jeff*, and you'll hear what I mean. But even after you get your gear and sound together and learn a slew of Beck-approved techniques, there's one more major factor involved in conjuring the maestro's mojo: Yes, you'll have to ...

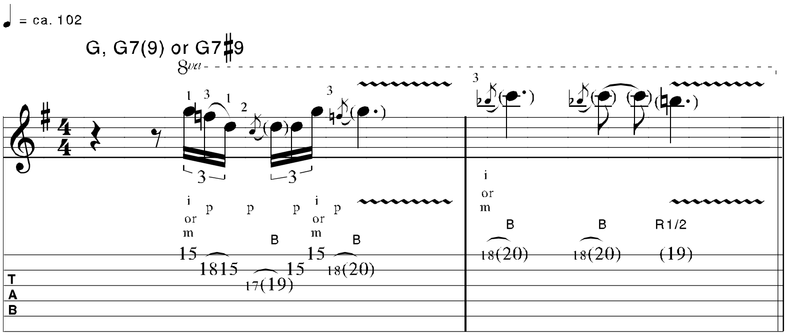
3 LOSE THE PLECTRUM

(That's "pick" to us yanks.) Sure, it's a tall order, but this meat-on-metal approach may be the most crucial element in the ultra-expressive way Beck currently shapes his tones. His integration of thumbed downstrokes (*p*) and index- (*i*), middle- (*m*), and ring-finger (*a*) upstrokes gives each note a unique envelope and timbre, something you just can't get from the uniform attack of a flat piece of rigid, syn-

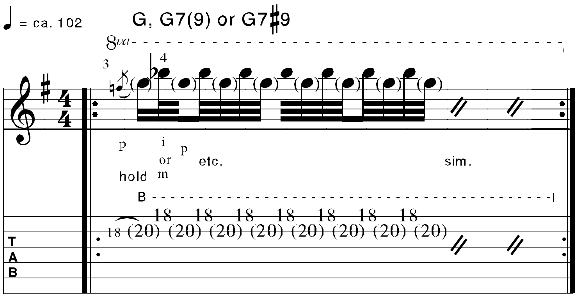
Ex. 1a



Ex. 1b



Ex. 1c



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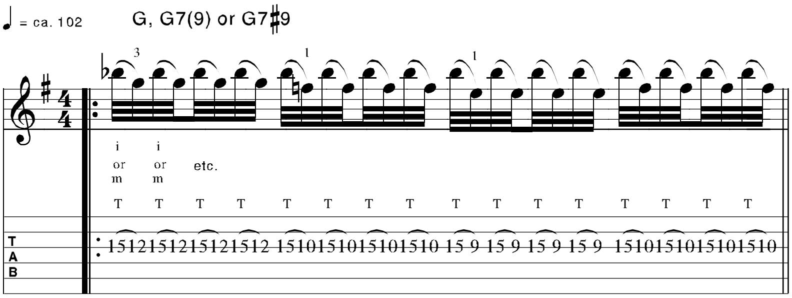

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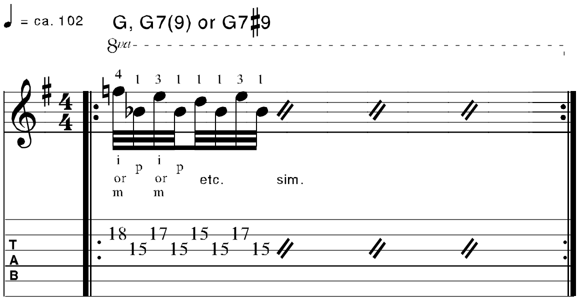
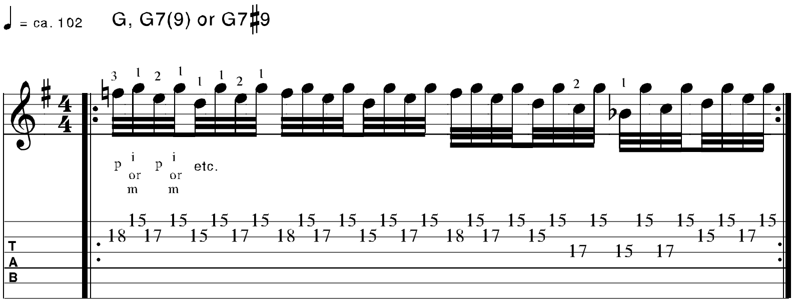
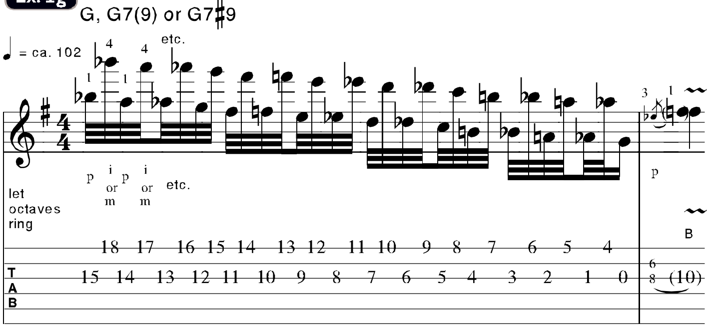


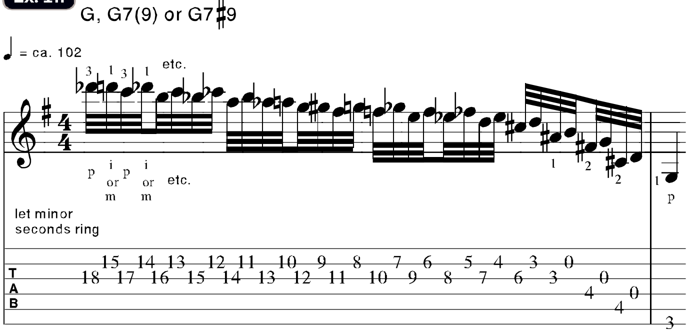
Ex. 1f



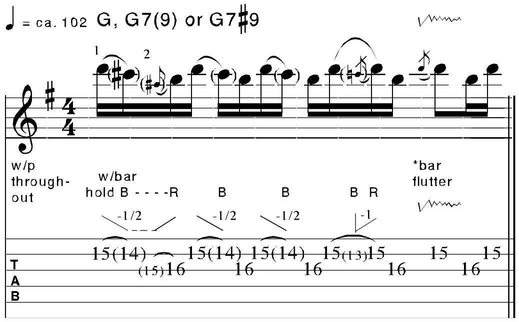
Ex. 1g



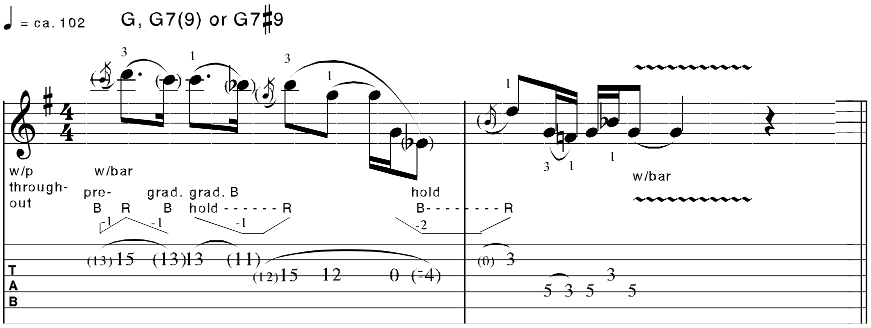
Ex. 1h



Ex. 2a

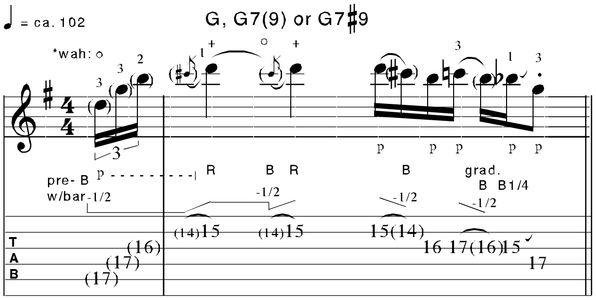


Ex. 2b



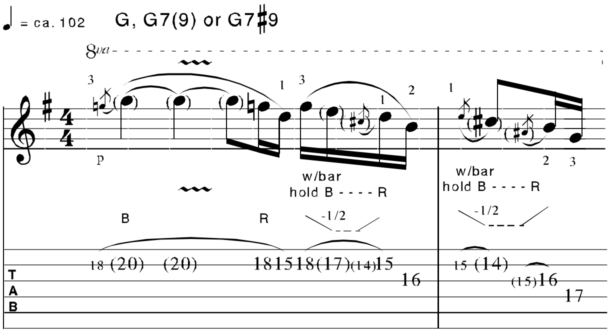
*Quickly pull up on bar, then release from tip.

Ex. 2c

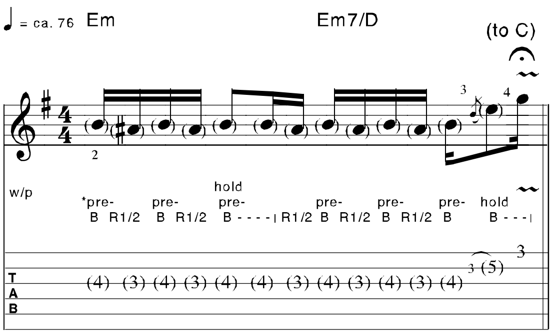


*wah: o= bass position; += treble position

Ex. 2d

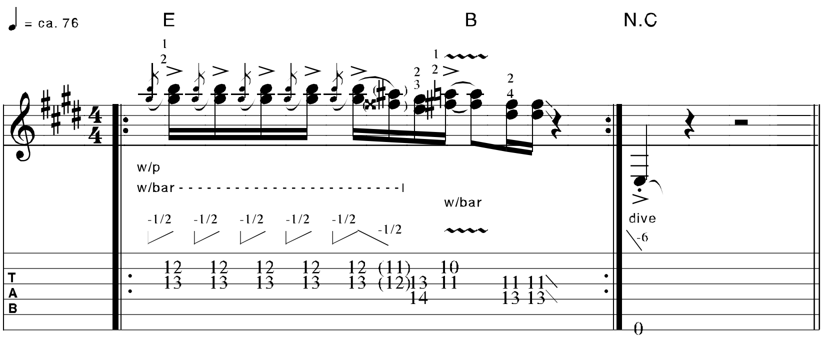


Ex. 3a

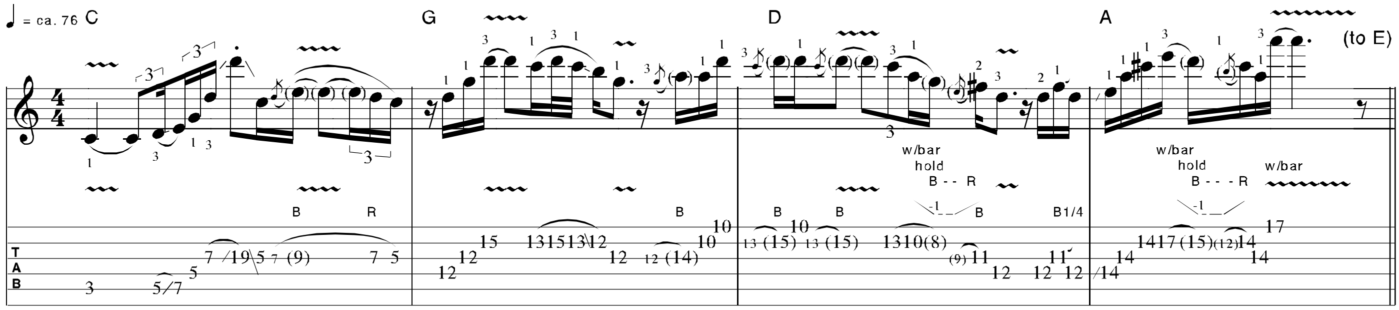


*pre-bend from 2nd fret.

Ex. 3b



Ex. 3c



thetic material. For "plectrum" sounds, Beck resorts to his index fingernail positioned as if holding a pick (as you'll soon see).

Ready to convert? The triplets-and-bendie motif in Ex. 1a certainly goes back to Beck's plectrum days, but this current fingerstyle version really *pops*, especially when you snap the strings with your index or middle finger. Ex. 1b displaces its rhythm and adds a pair of high *C* bends, plus a signature semi-tone release to *B♭*, the 3. (Tip: Try this one over the third pass of the groove in Ex. 4a.) Ex. 1c ventures into trill territory with a held *G* bend and high *B* pedal tone. Transpose the same lick down to a bent *D* and *F* pedal to emulate some wailing blues harp. The trills in Ex. 1d feature tapped *B♭*s and descending pull-offs, while Ex. 1e reverts to fingerstyle, displacing and dropping the pedal *B♭* an octave. Ex. 1f borrows the descending line from Ex. 1e and pits it against a high *G* pedal with some bonus action on the last two beats. Beck's accuracy on trilled chromatic octave runs like the one in Ex. 1g is downright frightening. The target, unison-bent ♭7 (*F*) is another Beck trademark. Ex. 1h downshifts intervals from octaves to minor seconds, but the premise remains the same. (Astute readers may recognize the move on beat four from last month's "Guitar Heroes A-Z" lessons special.)

4 CHANNEL ELMORE JAMES & LITTLE WALTER

Beck's faux-slide whammy bar antics have confounded the best-trained ears for years. These days, Beck's plucking-hand whammy embouchure typically entails holding the bar in "ready" position with his index finger on or near the tip, and his remaining fingers wrapped loosely underneath, leaving his pinky perfectly poised for on-the-fly volume control manipulations. This also allows him to slide the bar between his index and middle fingers, making it easy to combine thumbed downstrokes and 1st-finger upstrokes at will, while still maintaining control of the bar. Ex. 2a illustrates how a combination of bar bends, releases, dips, and a pinch of bar "flutter" can conjure a totally convincing slide vibe. (Beck achieves the flutter effect by pulling up on the bar and releasing it like a slingshot.) Ex. 2b is a bit more Beck-ified, with its gradual bar bends, grace-note releases, 12th-fret-to-open-string pulled-off dive, and lower-register response. Perhaps even more astonishing is Beck's ability to coax, as we touched on earlier, authentic blues harp licks from a six-string. Cock your wah pedal to a lower-midrange howl, then open it up as you rake and dip into the opening *D*s in Ex. 2c. Pay close attention to each written articulation during the last two beats and you'll wind up in harp heaven. Ditto for the equally tasty honkin' in Ex. 2d.

5 TAKE A SAD SONG AND MAKE IT BETTER

Making someone else's song truly your own is no easy feat, but Beck recently recast a Beatles anthem and, in the process, may have found a new signature tune. We won't divulge the title, but the pre-bent and half-released melody in Ex. 3a, the faux-slide third intervals and growly low-*E* dive-bomb in Ex. 3b (tip: Try replacing the first four sixteenths in beat one with an eighth-note triplet), and heavenly melodies that run the cycle of fifths in Ex. 3c should provide more than enough clues for you to win this round of Name That Tune.

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WHAT YOU GOTTA DO TO PLAY LIKE

BY JUDE GOLD

MANY GUITARISTS WHO WERE ACTIVE IN THE LATE '70S REMEMBER WITH vivid clarity where they were standing when they first heard Van Halen. Like film footage of an erupting volcano, the band's eponymous 1978 debut captured in real time a stunningly explosive and organic spectacle—four hard-rocking, hard-partying adrenaline junkies whose sound was so powerful and unified, it fueled one of the most spectacular ascents in rock and roll history. After becoming kings of the suburban L.A. backyard keg party scene, Van Halen rose to playing clubs on the Sunset Strip to selling over 3,000 tickets at the Pasadena Civic Auditorium—without an album or management—to getting signed by Warner Bros. And at every turn, that sound launched from an astounding re-imagining of the guitar's role in hard rock courtesy of Dutch-born musical wunderkind Edward Lodewijk Van Halen.

When Journey's Neal Schon slapped a copy of *Van Halen* on a turntable in 1978, he found himself, for the first time ever, "stumped" while trying to figure out what another guitar player was doing. Later that year, Van Halen—featuring singer David Lee Roth, bassist Michael Anthony, drummer Alex Van Halen, and, of course, Alex's younger brother Eddie—would open for Journey on a U.S. tour. "It was like getting your ass kicked every night by the best sword-swinging sushi chef in the land," Schon recalled humbly of having EVH open shows. "Ronnie Montrose was supporting, and he hated

EDDIE VA

N HALEN

PHOTO: KEVIN MAZUR

being in the middle slot. I would tell him, 'Man, I'm glad you have to follow that and not me!'"

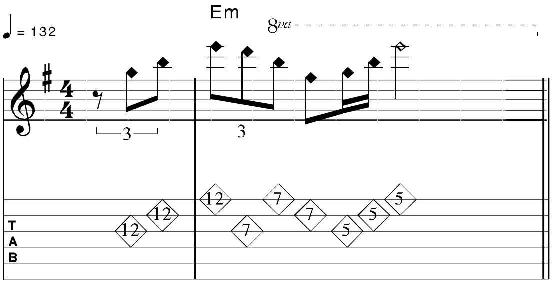
Joe Perry openly confesses that he, too, "felt the heat" when the hotshot from Pasadena hit the touring scene. "He was single-handedly moving guitar to a whole new level," reflected the Aerosmith kingpin decades later. "We were the preeminent stadium headliners, and here were these young upstarts, ready to fill our shoes. What was amazing about Eddie's playing was that it was full of stuff I'd heard before, yet it all sounded so new. For instance, that tape echo sound [at the end of "Eruption"] was such an old trick that I never would have done it. But Eddie was from the next generation, and everything was new to him. And he was playing to a whole new batch of kids that didn't grow up with that stuff, so it was very smart for him to use tricks like that on top of his naturally brilliant playing. Suddenly there was this whole West Coast guitar-slinger movement that he started."

That movement started with a kid in his basement bucking nearly every guitar trend imaginable by building his own hybrid guitars, pushing blues rock to molten temperatures and supersonic speeds, evolving revolutionary rock guitar techniques, and forging the most exhilarating and inspirational electric guitar sound this side of Hendrix. That kid was and is Edward Van Halen, and before we let you in on the secrets of his playing, you gotta ...

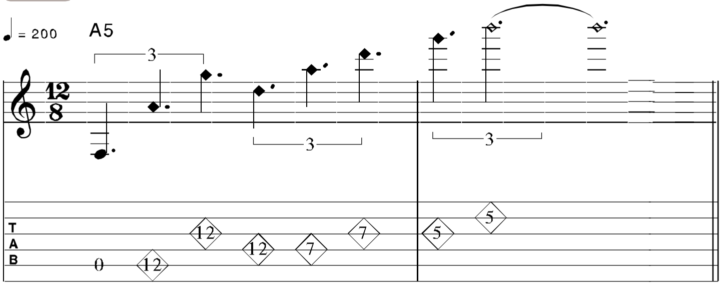
1 D.I.Y.

The irony shouldn't be lost on anyone that, at $25K retail each, the recent run of EVH Frankenstein Replica guitars commanded what would seem to people in most tax brackets an absurdly tall stack of cash for a clone of a mutt instrument built from scraps. We're talking, of course, about the beloved beater guitar Van Halen has referred to using such humble terms as "my red-striped garbage Strat" and the "piece of sh*t." Nonetheless, the pricey Replicas sold, because they play, feel, and sound exactly like the greasy candy cane on which Van Halen wrote and recorded his most influential riffs. From the cigarette burns to the

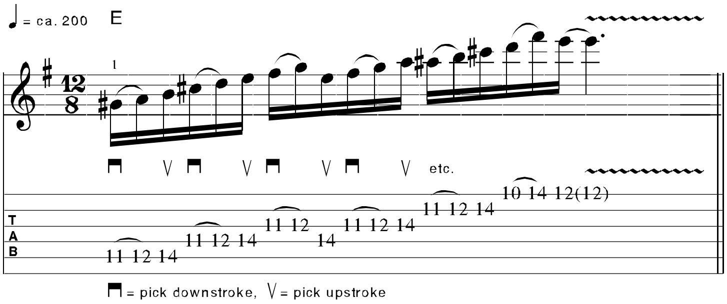
Ex. 1a



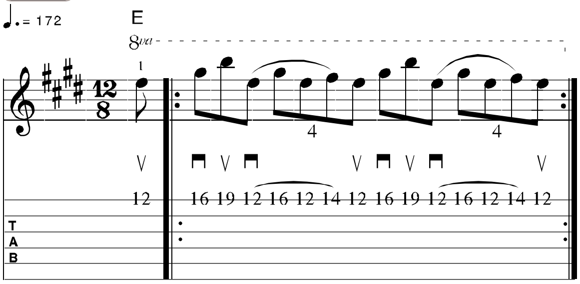
Ex. 1b



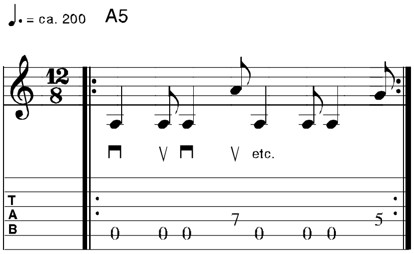
Ex. 2a



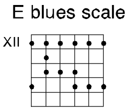
Ex. 2b



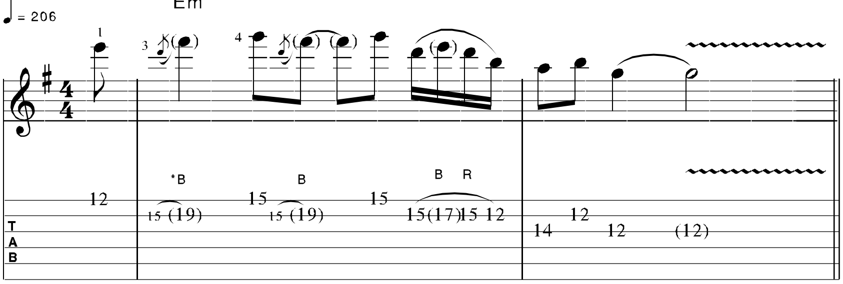
Ex. 2c



Ex. 2d



Ex. 2e



*B = bend, R = release

1971 quarter once used as a bridge stop to exacting electrical specs, each Replica contains much of the mojo of its forebear. But whether you build your own Frankenstrat or use one of Van Halen's Ernie Ball Music Man, Peavey, Charvel, or EVH signature models, take inspiration from his daring do-it-yourself life mission.

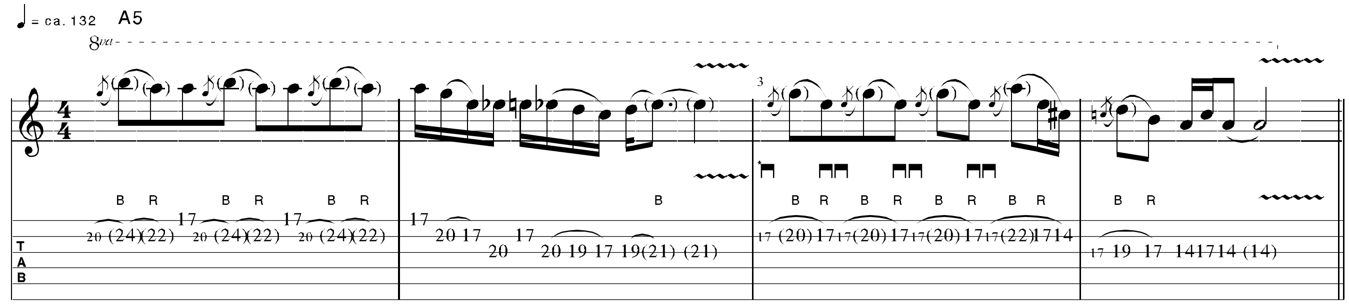
"I hate store-bought, off-the rack guitars. They don't do what I want them to do, which is kick ass and scream," Van Halen told *GP* in 1978. He admitted he had ruined a vintage Les Paul, an ES-335, and other guitars in his quest to build the ultimate rock weapon. Crudely routing a Strat-shaped ash body from Charvel to accommodate a dual-coil pickup, Van Halen added an unfinished maple-capped birdseye maple neck, hardware from a '58 Strat, and a hard-mounted Gibson P.A.F. humbucker that was custom wound, potted in wax (to mute coil squeal at high volumes), and angled so the outermost pole pieces lined up with the outside strings. Armed with Schwinn bicycle lacquer, EVH spray-painted the body black, striped it with tape, painted it white, and removed the tape. Voilà—hard rock's most famous guitar was born for about $150 in Carter-era cash. (The red coat came later.) Because it looked so damn cool; had the girthful tone of a Les Paul, the expressiveness, vibrato system, and raw snarl of a Stratocaster; and was featured on *Van Halen*, imitations of the guitar became so ubiquitous that EVH at one point had a lawsuit pending against the very company that built his guitar's body.

2 JUST CRANK 'EM ALL CLOCKWISE

For years, there was more than a little mystique surrounding EVH's stunning tone. Some of the confusion was due in part to the guitarist being less than completely forthcoming about his rig, mostly because his bandmates—ever protective of their golden goose—urged him not to completely reveal his signal path. While he initially threw imitators off his trail with hints of secret amp mods and boosted transformer voltages, subsequent interviews revealed that the famous Marshall head that powered the classic David Lee Roth-era Van Halen albums was entirely stock—though typically biased hot enough to melt its Sylvania EL34 power tubes at least once a week. The one tone tweaker practice EVH engaged in regularly was lowering his amp's transformer voltage to about 90 volts.

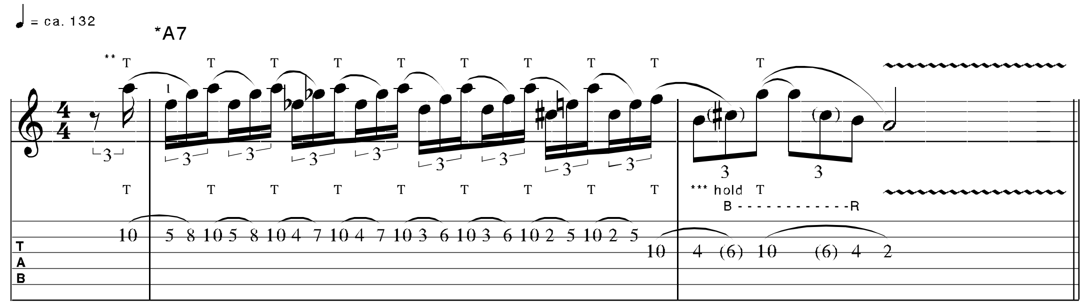
Today, EVH gets his sizzle from his signature 6L6-powered EVH 5150 III heads. During much of Van Halen's Sammy Hagar-fronted era, EVH used his screamin' line of Peavey 5150s, which he developed with amp guru James Brown. But if you're obsessed with attaining the classic Van Halen "brown sound," plug into Dunlop/MXR EVH Flanger and EVH Phase 90 stompboxes ("The Phase 90 doesn't really phase [that strongly], it just kind of gives you a treble boost, which helps solos cut through," says Ed) and then into a Maestro Echoplex EP-3 tape delay set for one tasty 100- to 150-millisecond repeat. Last but not least, you'll of course need a voltage-starved (thanks Variac!), late-'60s Marshall Super Lead. Crank every knob all the way up while driving a 4x12 cabinet that's close miked with two Shure SM57s—one angled off-axis for extra bottom. (Tip: For a touch of the 2009 Van Halen sound, add a Dunlop EVH Wah Wah pedal.) Want

Ex. 2f



*Sound w/pick scapes and/or pinch harmonics.

Ex. 3



*Symbol reflects implied harmony.
**T = tap note w/fretting-hand index or middle finger.
***Hold bend while tapping string.

the dive bomb effect at the end of "Eruption"? Consider customizing a vintage Univox EC 80 tape delay, as Van Halen did, so its motor cycles slowly enough to drop a looped note a full octave in pitch. Lastly, for the classic Van Halen visual, mount the Univox in the hull of a World War II-era practice bomb.

3 CRASH THE CAR

Being that EVH likes to use the vibrato bar to "break things up" in his solos, let's make sure you're at peace with bar dips and dives both subtle and extreme. Van Halen has said that his playing is "like a race car racing down the road and then crashing every now and then." The famous "crashes" were often created using the '58 Strat vibrato system he had installed on his Frankenstein guitar. "The bar is actually like another instrument," says EVH. "You can't just jerk the thing and expect it to stay in tune. If you bring the bar down, the *G* and the *B* string go sharp when you release it. You gotta stretch those strings back with a quick little jerk." Of course, when Floyd Rose's revolutionary locking tremolo system became available, EVH became as great an endorsee for that product as Michael Jordan would be for Nike high-tops. Often, though, when it came time to record, Van Halen preferred the slightly fuller sound of his '58 Fender hardware.

4 CHEAT

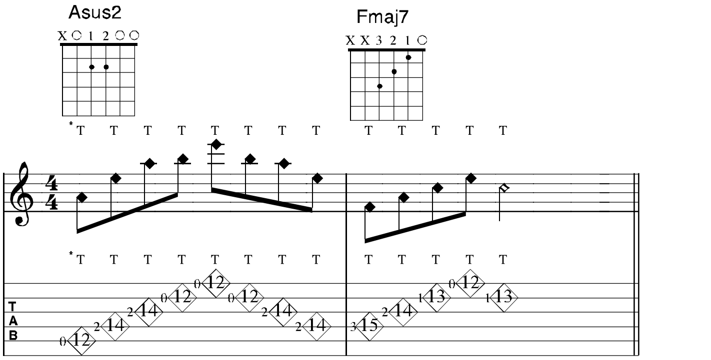
Whether it's generating elephant noises by scraping the pick up the string until the string clangs against the pickup's pole piece ("Intruder"), producing menacing swoosh noises by grinding on the trem springs with a flanger engaged ("And the Cradle Will Rock..."), generating flutey sixteenth-note patterns by playing eighth-note volume-knob swells using a dotted-eighth delay setting ("Cathedral," transcribed in the January '06 *GP*), stringing together standard harmonics to generate kaleidoscopic melodic ascents (**Examples 1a** and **1b**, à la "Somebody Get Me a Doctor" and "I'm the One," respectively), or cranking a Wurlitzer through a Marshall ("Cradle"), EVH has always displayed an uncanny knack for finding simple ways of generating complex and Mammoth sounds. (Yep—a pun for you, Van Halen historians.) "The best thing I do is cheat," said Van Halen in reference to his faux-Carlos Montoya classical playing on "Little Guitars (Intro)." Instead of learning to play flamenco, he got a polytimbral, Montoya-like sound by tremolo picking the high strings while hammering a bass line on the low strings. "If there's something that I want to do, I won't give up until I can figure out some way to make it sound similar to what I really can't do." (Don't worry, Ed, we understand what you meant by that!)

5 SOUP UP THE BLUES

The biggest mistake many glammed-out '80s Van Halen wannabes made (besides not seeing hurricane Nirvana coming to destroy them in '91) was underestimate the influence the blues had on EVH. "I know every fu*kin' solo Clapton ever played, note for note," Van Halen was wont to say. Never actually practicing scales, the closest thing EVH does to a scale run is blaze through **Ex. 2a**, the sort of three-notes-per-string ascent you may spy on "I'm the One" and "Jump." Nor did Van Halen ever practice arpeggios, though the single-string *Add9* arp he takes to skies with on his brain-freezing "Ice Cream Man" solo (à la **Ex. 2b**) makes for a nice harmonic etude. (Tip: Loop it, then play the move one time each on the second, third, and fourth strings.)

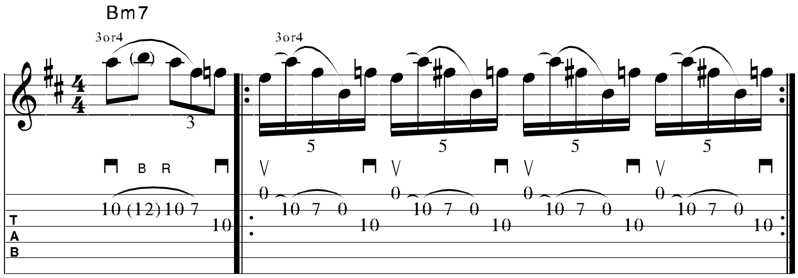
The miraculous thing is that when you slow down the turbo shuffle riff that opens "I'm the One," you discover it's just a basic 12/8 blues theme, like **Ex. 2c**, but played at utterly relativistic speeds. Warping the space/time continuum, EVH lived more in the three-plus-minutes it took to track this light-speed guitar tour de force than most rock guitarists live in their entire careers. Slow down classic Van Halen solos, and you discover that many of them, despite their wildly inventive sound, reside in the world's go-to blues box (presented in the key of *E* in **Ex. 2d**). The sparks really fly when Van Halen bends the 7 on the second string a whopping major third or more, as in **Ex. 2e** (à la the "Atomic Punk" solo). To get this

Ex. 4



*T=strike string briefly w/picking-hand finger directly over fret indicated in TAB to produce harmonic.
Numeral in smaller font indicates fretting hand position.

Ex. 5



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patented EVH string wringing down, be sure to also wrangle **Ex. 2f**—which, up a fourth in the key of *A* (at the seventeenth position) is a phrase inspired the extreme second string torture on the solo to "You Really Got Me." The perfect-fourth bend on beat four of the third bar will again test the tensile strength of your *B* string. (Tip: For better tone and zero string sag during bends, Van Halen's bridge is *not* floating, but pulled solidly against the body via three taught trem springs. EVH's .009-.040-gauge strings surrender tension only when the bar is pressed.)

6 TAP INTO THE DIVINE

Watching Jimmy Page play his famous "Heartbreaker" triplet pull-offs to the open third string at a Zeppelin concert around '71, Van Halen realized he could do the similar triplet moves all over the neck if he simply used both hands on the fretboard. Thus, his most famous and widely imitated technique was born, though other players were likely experimenting with similar approaches at the same time. These included Harvey Mandel, Brian May, Billy Gibbons, and Steve Hackett, who tracked the first known incarnations of tapped triplets on Genesis' 1971 album *Nursery Cryme*. At its wildest (think "Jump," "Hot for Teacher," and Michael Jackson's "Beat It"), EVH tapping agilely hops from string to string. However, the best way to learn it is by stealing simple single-string shapes from the baroque tap cadenza that closes "Eruption." Or, even better, grok the tapping gateway lick in **Ex. 3**. You gotta get this down, because it's the type of move Van Halen uses on both "You Really Got Me" and "I'm the One." Dig: As the fretting hand descends chromatically from the fifth to the second positions, all the notes combine to effect a classic Delta-style turnaround harmony. (Again, *the blues*.)

7 OWN THE OVERTONES

With his intros to "Women In Love," "Spanish Fly," and "Girl Gone Bad"—the shimmering textures that inspired **Ex. 4a**—Van Halen also got the world to fall in love with tapped octave harmonics. These chimey partials are achieved by bouncing a picking-hand fingertip against the string right over the fret residing one octave (12 frets) above the note held by the fretting hand (or nut, if it's an open string). In his live cadenzas, Van Halen regularly taps deeper into the overtone series using moves like **Ex. 4b**. Here, as fretted notes remains stationary, the tapping finger sounds prismatic third and fifth harmonics by striking other harmonic nodes besides the octave node.

8 GET THAT "ONE" MOVE RIGHT

Ah, the Internet—rich with wondrous nuggets of knowledge, to be sure, but also rife with computer viruses, identity theft schemes, and, most pernicious of all, bad tablature. One seemingly inscrutable bit of Van Halen code that baffles many a lick hacker is **Ex. 5**. Employed most dramatically on the opening of his second "I'm the One" solo, but also tagged briefly on "Somebody Get Me a Doctor," this looped, five-note endorphin rush is simple to play once you understand the quintuplet's ingenious combination of picked notes, slurred notes, and open strings. (Note: EVH doesn't necessarily loop the grouping in the strict quintuplets presented here, but keeps the phrasing loose and hemiolic.) Dial it in. Cheating by using open strings in sly ways can yield spectacularly fast, fun phrases.

"I don't know where the ideas come from," says Van Halen. "People ask me, 'What were you thinking when you came up with this or that?' I wasn't thinking anything. Not to get too deep on you, but I'm just some sort of vehicle; a connection to something. Any creative artist who thinks they're responsible [for what they create] can kiss my ass, because they're not."

To watch GP *L.A. editor Jude Gold take a stab at EVH licks onstage, catch him live with Van Halen tribute band Hot For Teacher at a bar or bar mitzvah near you.*

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WHAT YOU GOTTA DO TO PLAY LIKE PETE TOWNSHEND

BY JESSE GRESS

NERVOUS AS HE MAY HAVE BEEN BACK IN 1967, PETE TOWNSHEND certainly had little reason to feel, as he confided to Eric Clapton, that both he and Clapton were about to be put out of business by an American bloke named Jimi Hendrix. After all, Townshend had already achieved considerable success with the Who, and had gone on to gain at least as much notoriety as Hendrix, especially in the fields of composition and rhythm guitar. But the point is that both guitarists fueled and fed off of each other, only to end up formulating completely unique and revolutionary approaches to the instrument. Hendrix *must* have realized how great Townshend and his band were, and vice versa. Just listen to Townshend's wild soloing during virtually any Who concert from the late '60s or early '70s, and you'll hear how determined he was to compete—and how able he was to hold his own—with Jimi. Or, check out some of Hendrix's crashing power-chord excursions à la "Wild Thing" and those on his final recordings. It's impossible to ignore the mutual admiration between the two. Still, even after 11 Who albums, nearly as many solo releases, endless touring, and numerous literary works and humanitarian projects, it seems that in the eyes and ears of the guitar community, Mr. Townshend's greatest legacy will always be that of rhythm king. Hell, he's the best f**king rhythm guitarist of all time, and that's a great place to start for anyone with a hankering to play like Pete. Thus, this Pete Townshend primer is all about

PHOTO: ANDREW ECCLES

big rhythm riffs, the kind that make you feel like a kid again—or, if you are a kid, make you feel all grown up. First, you gotta ...

1 FOMENT INVENTION

Townshend was a key figure in the development of Jim Marshall's legendary 100-watt stack. Dissatisfied with his early Who rig, which teamed a Fender Pro with a Bassman, Townshend asked the drum studio owner and budding amp/cabinet builder to make him a bigger amplifier, one loud enough to drown out any punters in the front row. "I was demanding a more powerful machine gun, and Jim Marshall was going to build it for me," Townshend told *Fresh Air* in 1993, "and then we were going to go out and blow people away, all around the world." Rising to the challenge, Marshall produced the first JTM-45s (soon bumped up to 50 watts) and 2x12 and 4x12 speaker cabinets. One of Marshall's first customers, Townshend loved the tone and the feedback the amps offered, but wanted more volume, so Marshall complied with his first 100-watt amplifier. Townshend still wasn't satisfied with a single 4x12, and commissioned a whopping 8x12 speaker configuration to be built into a single enclosure. When Marshall pointed out the questionable logistics of the project and suggested using two 4x12s instead, Townshend insisted on having his way, and proceeded to lug several of these monster cabs around the U.K. for a few months before near-mutinous roadies sent him running back to reconsider Marshall's original suggestion. Legend has it that the giant 8x12s were cut in half, but Marshall himself has pointed out that that wasn't possible due to how the cabs were constructed. Instead, he simply plopped an angled 4x12 on top of a straight one, and, lo and behold; the Marshall stack was born, and Pete Townshend was one happy camper!

2 MOVE ON

Townshend has driven many other amps before and since those early years. A short list includes various Voxes, Fenders, Marshalls, and, of course, the Hiwatt stacks that would define his late-'60s and '70s sound. More recently, he began stacking Fender Vibro King 3x10 combos on top of Fender extension cabs. Guitar-wise, Townshend started out as a Rickenbacker and Vox man, playing electric 6- and 12-string, semi-hollow models during his early days with the Who. A developing penchant for smashing his instruments on stage (Townshend trashed a Vox Cheetah in 1967 on the *Smothers Brothers Comedy Hour*) led to a switch to more durable Fender Stratocasters and Telecasters before he settled into a lengthy association with the P-90-equipped Gibson SG Special. After Gibson changed the Special's design in 1972, Townshend, for the remainder of the decade, favored a Gibson Les Paul Deluxe with mini-humbuckers for live work, and a very special Gretsch 6120, a gift from Joe Walsh (see the May 2007 *Ten Things*), in the studio. Townshend's '80s arsenal included more Ricks, plus custom, Tele-style axes made by Schecter and others. From the late-'80s to the present, Townshend has played Strats, particularly Fender's Eric Clapton Signature Stratocaster with Lace Sensor pickups, and models fitted with Fishman PowerBridge piezos to capture acoustic tones. The Gibson J-200 and various Takamines have remained Townshend's acoustics of choice, and, as of 2006, Townshend's modest Pete Cornish pedalboard included a compressor, a Boss OD-1 overdrive, and a T-Rex Replica delay pedal.

3 REVISIT SOME OLD FRIENDS

Okay, first timers and old pros, get ready to fall in love all over again. Imagine if you will, a time before the music business ever entered your mind, a time when you were first seduced by the *sound* of an electric guitar being pummeled. For many of us, that meant chords. Big and beautiful, from 6-string grind to 12-string chime, we became enthralled with the sound of these harmonious fretboard shapes, especially when arranged in certain combinations. Forget the fact that you may have played the simple voicings of yesteryear shown in the chord library in Ex. 1 thousands of times, and instead try to approach each grip as if it's the first time you've discovered it. If you find yourself experiencing a sense of majesty and sheer grandeur, you're definitely on the right track. Dial up some old-school Vox, Marshall, or Hiwatt grit (or put some manly strings on that acoustic) and *kerrang* your way through these old buds with all of the reckless abandon you can muster. Don't worry about anything except the sound of the chords as you dig their raw, simplistic beauty. These are the basic tools that Townshend used to build a mountain of memorable riffs, and now they're yours, so let's get to work and lay a strong foundation for our old friends.

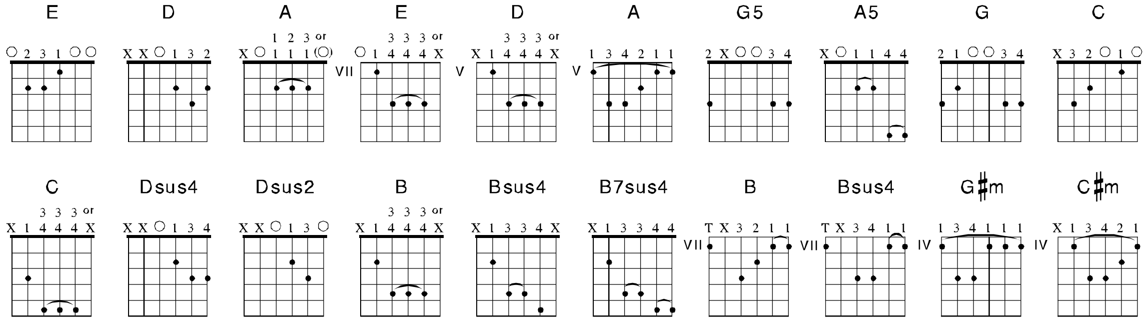
4 CEMENT YOUR SONIC ASSAULTS

The library of free-floating, one- and two-bar rhythmic motifs illustrated in Examples 2a-2e provides plenty of sonic glue for our chord pals. Grab any chord from Ex. 1, establish a tempo, and begin with the pair of essential pre-downbeat flourishes and trem-picked sextuplets in Ex. 2a. (Guess those banjo lessons paid off!) The general rule is to play eighth-note downstrokes on the downbeats and upstrokes on the sixteenth-note upbeats. Carry on with the three-event rhythms in Ex. 2b, where you can apply three different chords to each rhythm. Things become even more Townshend-esque with the quartet of motifs in both Ex. 2c and Ex. 2d, a few of which we'll be revisiting momentarily. Keep your chord choices simple until you've got the rhythms wired. (Tip: Sus4 chords, a P.T. hallmark, are a simple and effective way to create motion within a single voicing.) Finally, Ex. 2e depicts a trio of handy waltz-time motifs. Stoked? Well, get ready to ...

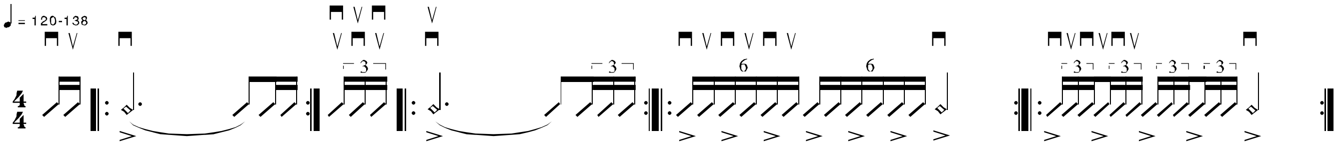
5 RELEASE YOUR INNER PETE WINDMILL

So far, we've used a cut-and-paste approach to produce elements of Townshend-flavored flourishes, and with a bit of luck, you may have come up with signature moves like the *D-Dsus4*-based riff in Ex. 3a, or the anticipated *G-E-A* progression in Ex. 3b. (Tip: Try preceding this one with two bars of *G5* eighth notes.) But where do the really great riffs come from? Now that you've got the basic elements under your fingers, it's time to formulate some killer power chord riffs à la P.T. Proof positive that a good riff stands on its own any way you slice it, Ex. 3c maps out a trio of three-chord progressions transposed to three different keys. Note how each three-chord grouping spawns six permu-

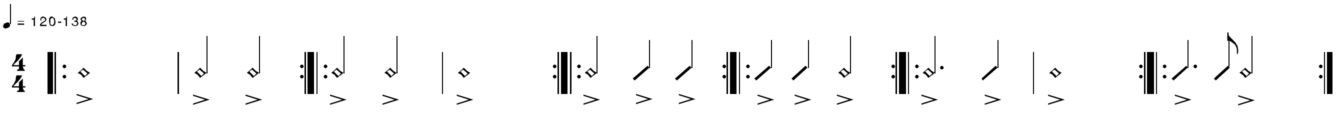
Ex. 1



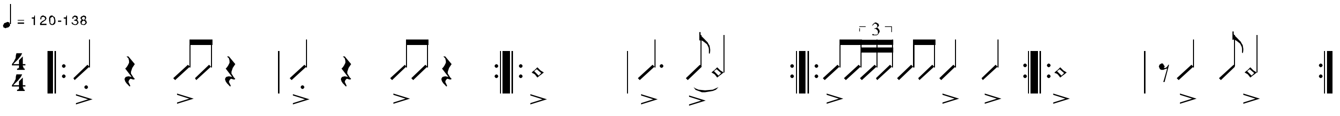
Ex. 2a



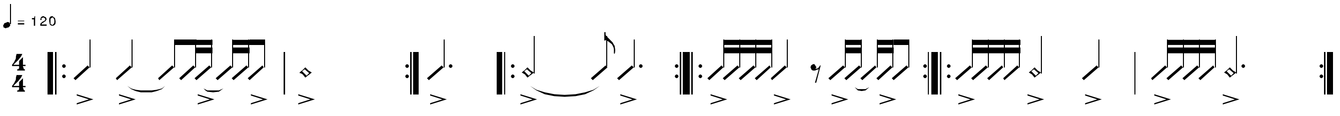
Ex. 2b



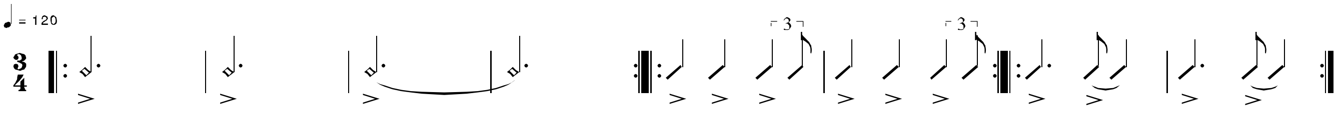
Ex. 2c



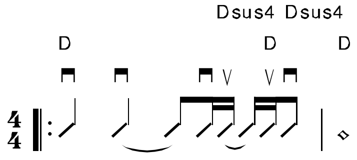
Ex. 2d



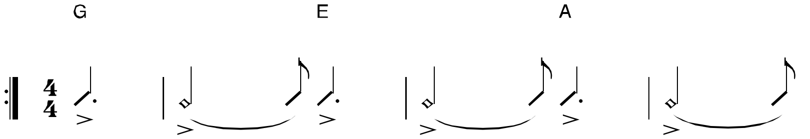
Ex. 2e



Ex. 3a



Ex. 3b



tations—that's two starting with each chord. The idea is to weld the progressions to various rhythm motifs from Ex. 2 to yield a plethora of power-chord riffs. (Tip: These can easily be extended to four-chord progressions, as shown in the first I-♭VII-IV progression.) Here are some recommended rhythmic pairings utilizing the top progression in each column to get you started: Combine column 1's *E-D-A* riff with either the first or last rhythm motif in Ex. 2c. Use four chords (add an *E*) for the first one and three chords for the last. Pair column 2 with the second rhythmic motif in Ex. 2c, assigning one chord per accent. The I-V-IV progression that heads column 3 can be grafted to a number of motifs, including the third one in Ex. 2c (Tip: Play the first chord during beats one and two, and the remaining two chords on beats three and four, respectively), and the first or third motifs from Ex. 2d. Continue to experiment with different rhythms as you explore the transpositions in columns 4, 5, and, 6, and you'll discover some bona fide Townshend chestnuts when you combine the fourth motif in Ex. 2c with the *A-G-D* progression from column 4. That's what I'm talkin' about!

6 OWN YOUR VOICINGS

Townshend's chords don't always sound like everyone else's, with good reason. P.T. stands as one of an elite group of rockers who have actually become associated with certain chords and voicings—those thumb-fretted, 7th-postition *B* and *Bsus4* chords in Ex. 1, for instance. In truth, Townshend's chord grips often remain the same, but he tends to move them around the fretboard to produce distinctive tonalities. Play the displaced *D*-, *Dsus4*-, and *D5*-shaped triads in **Ex. 4a** and you'll immediately be transported to T-land. (Tip: Glue them to the first or third rhythms in Ex. 2b.) Following suit with the *D*, *D5*, and *Dsus2* voicings in **Ex. 4b** will enhance your trip. More shimmery Townshend-ness appears when you apply the signature "fanned-out" *F6/9*, *Cadd9*, and *G* shapes in **Ex. 4c** to any of the 3/4 rhythms in Ex. 2e. And to illustrate how harmony works in mysterious ways, the Baroque-style voicings in **Ex. 4d** bring to mind one of Townshend's most well-known intros—one that was admit-

Ex. 3c

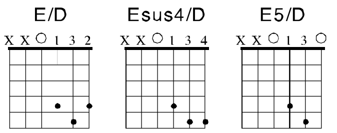
Key of E:

(I)	(♭VII)	(IV)		(I)	(♭III)	(IV)	(I)	(V)	(IV)
E	D	A	(E)	E	G5	A5	E	B	A
E	A	D		E	A5	G5	E	A	B
D	A	E		G5	A5	E	B	A	E
D	E	A		G5	E	A5	B	E	A
A	E	D	(A)	A5	E	G5	A	E	B
A	D	E		A5	G5	E	A	B	E

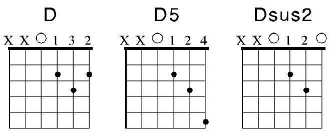
Key of A: / Key of G:

(I)	(♭VII)	(IV)	(I)	(♭III)	(IV)	(I)	(V)	(IV)
A	G	D	A	C5	D5	G	D	C
A	D	G	A	D5	C5	G	C	D
G	D	A	C5	D5	A	D	C	G
G	A	D	C5	A	D5	D	G	C
D	A	G	D5	A	C5	C	G	D
D	G	A	D5	C5	A	C	D	G

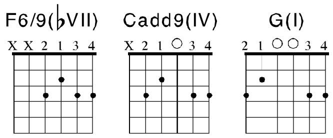
Ex. 4a



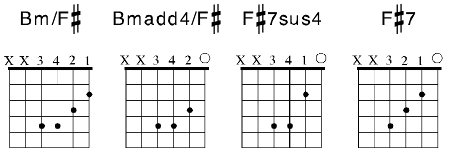
Ex. 4b



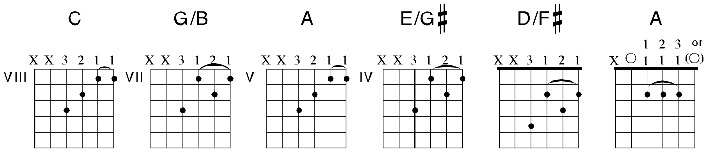
Ex. 4c



Ex. 4d



Ex. 4e



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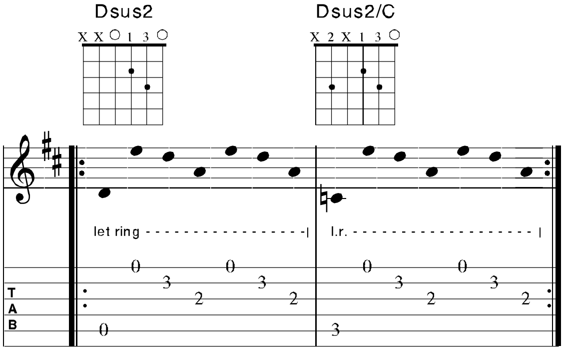
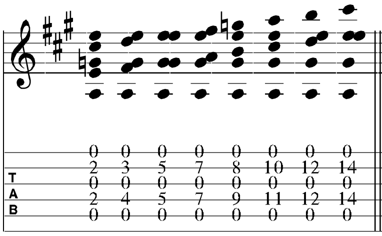
tedly influenced by period composer Henry Purcell (dig that string-by-string voice leading)—but the progression could just as easily cover the first four bars of "Hotel California." Ha! The six-chord movement in Ex. 4e is the result of blending higher-up-the-neck inversions of the *G5-E5-A5* permutation from Ex. 3c with the second rhythm in Ex. 2d (as seen in Ex. 3b), then preceding each chord with its IV. Ex. 4f demonstrates how to extract an arpeggiated pattern out of two more signature voicings: *Dsus2* and *Dsus2/C*. (Tip: Consecutive eighth-notes with a quarter-note on beat four works nicely.) Townshend has used the *A7* chord scale in Ex. 4g, which utilizes open first, third, and fifth strings, for many on-the-fly improvs, and so can you. Start by pairing the first three shapes with the fourth rhythm from Ex. 2d, and let your ears and wrist take it from there. Another bit of Townshend trickery is to voice an entire descending scale on top of a static chord shape, such as the *D* Lydian chord scale played over an open *D* shape in Ex. 4h. Finally, no visit to Townshend's pet chord collection would be complete without a peek at his penchant for pedal tones. The paired-off, free-floating triads in Ex. 4i, which evoke Townshend's overall harmonic scheme for sections of "Rael" (*The Who Sell Out*) and "Sparks" (*Tommy*), shift from consonant (*D* Lydian in bar 1, *D* Dorian in bar 3, and *D* Mixolydian in bar 4) to highly dissonant modalities (altered and super-Locrian flavors in bars 2 and 5) by simply displacing a few triad shapes played on the top three strings over an open *D* string, then resolving to an "A Day in the Life"-style *E*-chord finale.

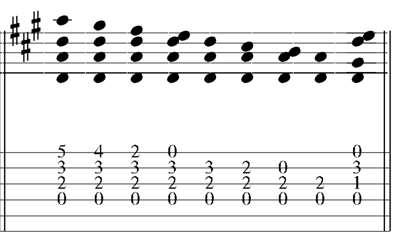
Ex. 4f



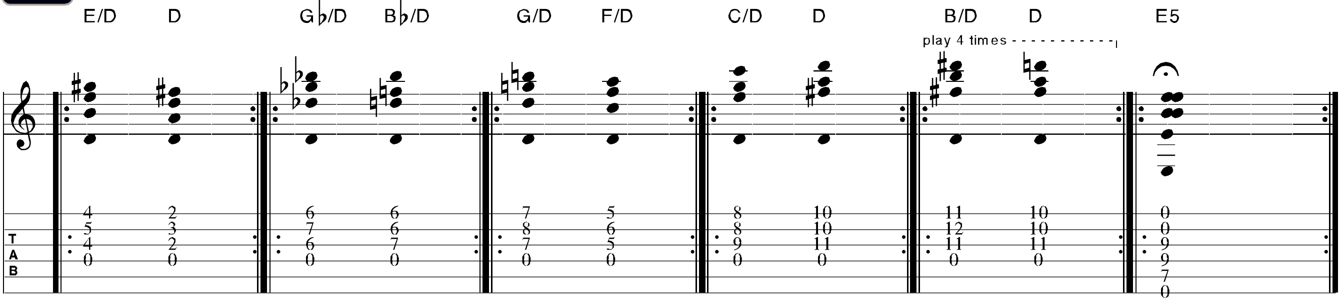
Ex. 4g



Ex. 4h



Ex. 4i



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WHAT YOU GOTTA DO TO PLAY LIKE STEVE HOWE

BY VINCENT DEMASI

"ALL I KNOW IS THAT I HAVEN'T FOLLOWED THE GENERAL VEIN OF THE STYLE of guitar that people have been playing," confessed Steve Howe in his first *Guitar Player* interview back in April of '73. That's a bit like Columbus offhandedly acknowledging that he didn't generally sail normal trade routes. If ever a guitarist was at the precipice of a brave new world of discovery, it was Steve Howe in 1973. At the time, Howe was three years into his tenure with Yes and—alongside singer Jon Anderson, bassist Chris Squire, drummer Alan White, and keyboardist Rick Wakeman —was pioneering an inventive style of music that would be christened, for lack of a better term, progressive or "prog" rock. In an era largely defined by the blues, Howe's fretwork ignored stylistic guidelines, careening wildly between the sophisticated harmonies and chromatic phrasing of jazz, the polyphonic melodicism of classical chamber music, the greasy grit of country, and the raw, driving gnarliness of surf rock. Not merely a breath of fresh air in a climate of Clapton clones, Howe was literally a whole new ecosystem of musical growth. His ringing intro to "Roundabout" introduced the beauty of natural harmonics and nylon-string melodies to the rock masses, while his extended southern-fried runs of "I've Seen All Good People" owed more to Jimmy Bryant than Jimmy Page or Jimi Hendrix. Instead of pyrotechnic lead guitar pentatonic-spasms, Howe's solos were compositionally balanced and harmonically challenging. Given the chance to step out

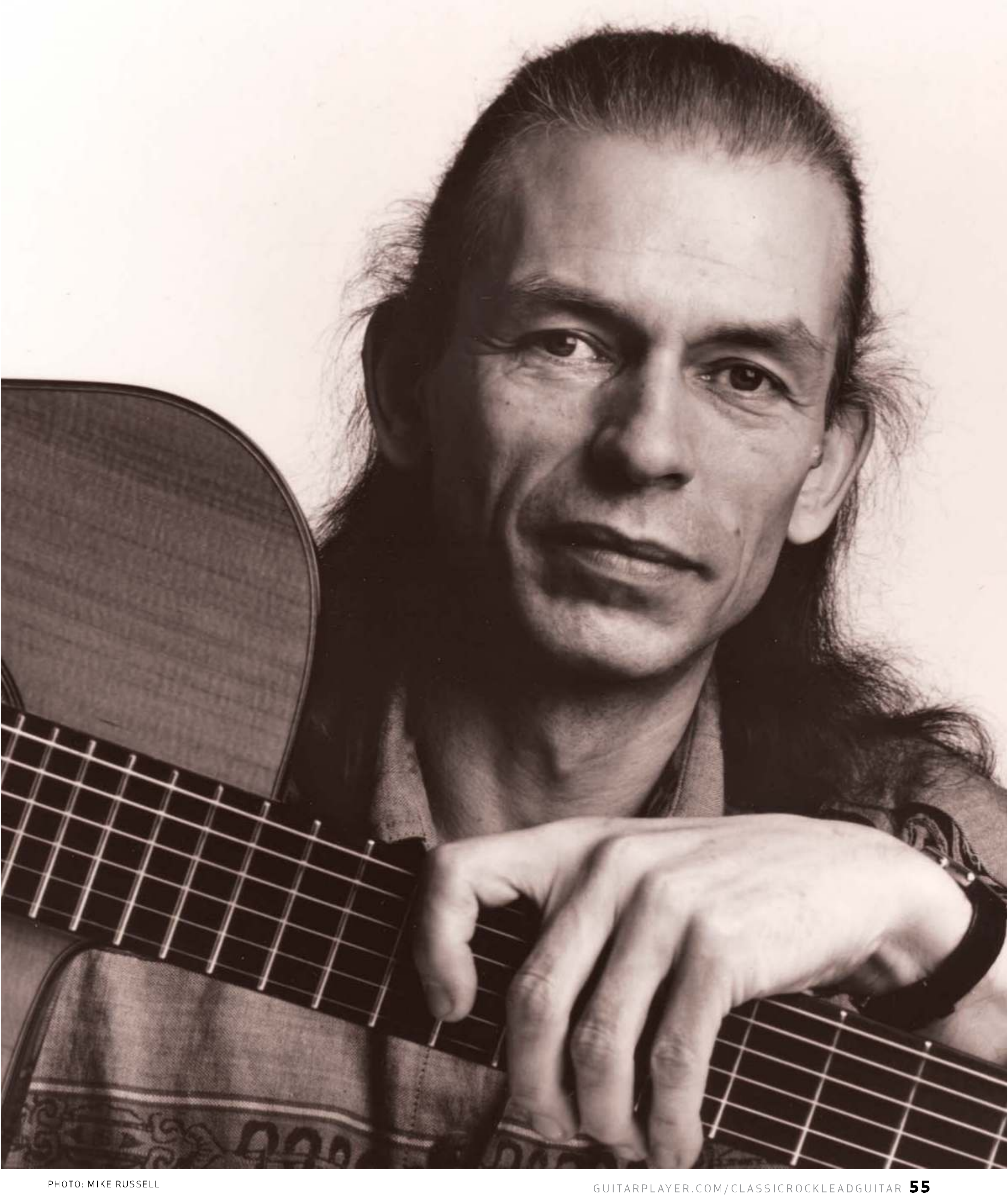


PHOTO: MIKE RUSSELL

on his own, Howe was more likely to offer intricate solo guitar vignettes like the baroque-ish "Mood for a Day" or the jaunty Travis-picked "The Clap" than to play behind his back.

Although certain factions of the music press chided what they perceived as Yes' self-indulgence, tuned-in fans readily accepted extended multi-part tracks like the 18-minute "Close to the Edge" as the natural outgrowth of virtuosic musicianship and an omnivorous appetite for sonic exploration. If the rise of punk rock in the mid '70s supposedly sounded the death knell for the "dinosaur" proggies, someone forgot to inform significantly large portions of the music-listening public. Between 1976-1981 *Guitar Player* readers voted Howe "Best Overall Guitarist" five years running, permanently retiring him from the category and enshrining him in the Gallery of the Greats. Likewise, Yes was fresh off selling out multiple nights at Madison Square Garden at the time of their split over artistic differences in 1981.

Hardly going the way of the dinosaur, Howe next surfaced with bassist/vocalist John Wetton, keyboardist Geoff Downes, and drummer Carl Palmer in prog alumni "super group" Asia. Their 1982 self-titled debut offered a more concise distillation of prog's learned tendencies and became a chart-topper worldwide. Despite pop success, Howe would leave Asia after a second album and join forces with former Genesis axe-slinger Steve Hackett in the highly-touted but short-lived GTR.

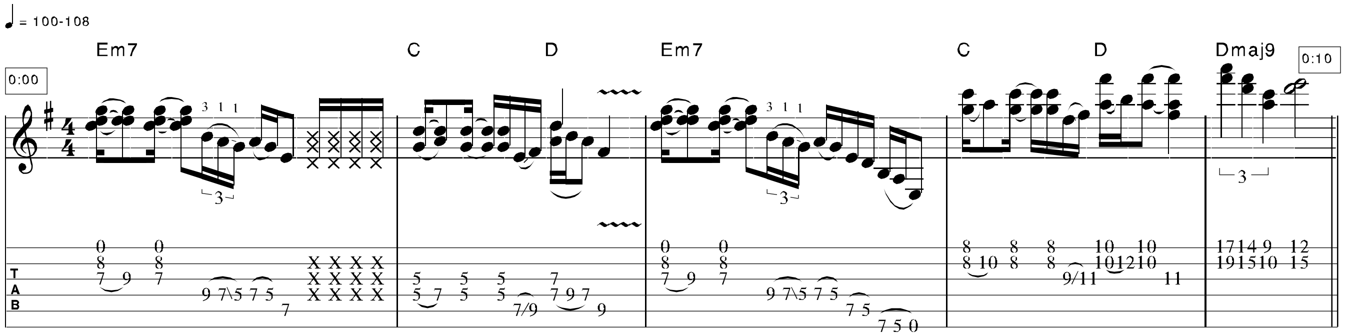
Howe ultimately reunited with his Yes bandmates, first in 1989 as a member of Anderson Bruford Wakeman and Howe, then in 1991 with the eight-man incarnation of Yes (who had re-grouped with guitarist Trevor Rabin replacing Howe in 1983) for the *Union* album and tour. In 1995, the classic Howe, Anderson, Wakeman, Squire, and White line-up of Yes reconvened to track the *Keys to Ascension* album. Since then, Howe has maintained his place as the guitarist in Yes despite other personnel shifts within the line-up. He's also had an extremely prolific solo career releasing over a dozen CDs and DVDs and embarking on numerous tours, often with sons Dylan and Virgil handling drums and bass respectively.

1 SAY YES TO MUSICAL OPPORTUNITY

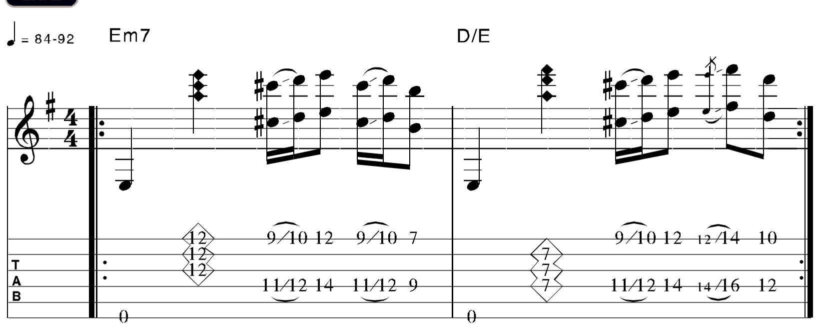
Born April 8, 1947 in North London, Howe's first guitar was a Christmas present from his parents at the age of 12. "My parents had a weird collection of music which consisted of Mantovani, Lawrence Welk, dance music, and Les Paul and Mary Ford. I got the razzle-dazzle music with Bill Haley and the Comets. My older brother liked jazz, and he'd bring me a Barney Kessel album saying, 'Stop listening to Bill Haley. *This* is good guitar playing'," recalls Howe of his early wide-ranging musical exposure.

He first began performing with the Syndicats in 1963, playing R&B covers at local pubs and youth halls. The band recorded three singles with legendary underground outsider Joe Meek as producer before disbanding. Next, Howe joined the In Crowd and also appeared as a session musician on Keith West's hit "Excerpts from a Teenage Opera." West and Howe then joined forces in psychedelic rock-outfit Tomorrow. Their single "My White

Ex. 1



Ex. 2



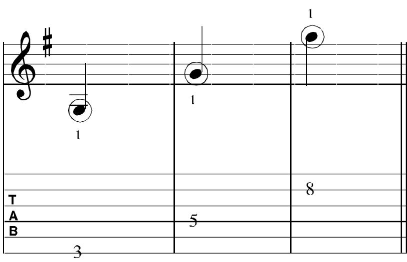
Bicycle" wasn't a chart-topper but would become an underground classic and touchstone of British psychedelia. As a member of Tomorrow, and then Bodast, Steve made the rounds of hip London nightspots like the UFO and Middle Earth, and his various musical interests were given the opportunity to coalesce into his singular style. Legend of Howe's fretboard prowess spread and—in one of the rare instances in his career when he'd forgo musical opportunity—he rejected overtures to join both Jethro Tull and Keith Emerson-led combo the Nice. The unfulfilled promises of a record deal for Bodast would ultimately lead Howe to accept an offer to replace departed Yes guitarist Peter Banks.

Despite being largely associated with Yes, Asia, and GTR, Howe's career has been a revolving door of bands, side projects, one-off collaborations and guest appearances, all seemingly motivated by musical not financial reasons. Alongside multiple solo releases Howe has guested and/or collaborated on recordings by Frankie Goes to Hollywood, the Dixie Dregs, Queen, Martin Taylor, Paul Sutin, Billy Currie, Billy Sherwood, and Oliver Wakeman.

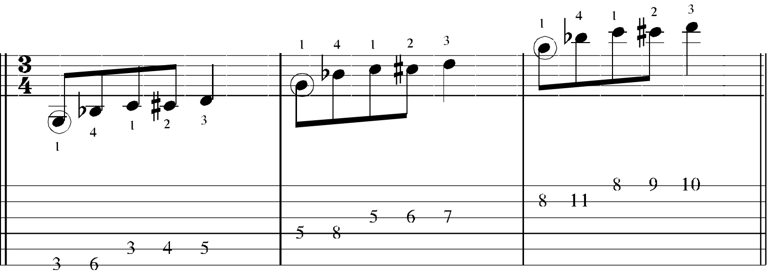
2 DON'T JUST BE THE GUITARIST, BE THE STRING SECTION

When Howe first joined Yes in the spring of 1970, he relied mainly on a mid-'60s Gibson ES-175D. As the band expanded its sonic horizons, Howe's stringed arsenal grew accordingly: a Portuguese acoustic vachalia can be heard on "I've Seen All Good People" and "Wonderous Stories." For the title track of *Close to the Edge*, Howe alternates between a Coral

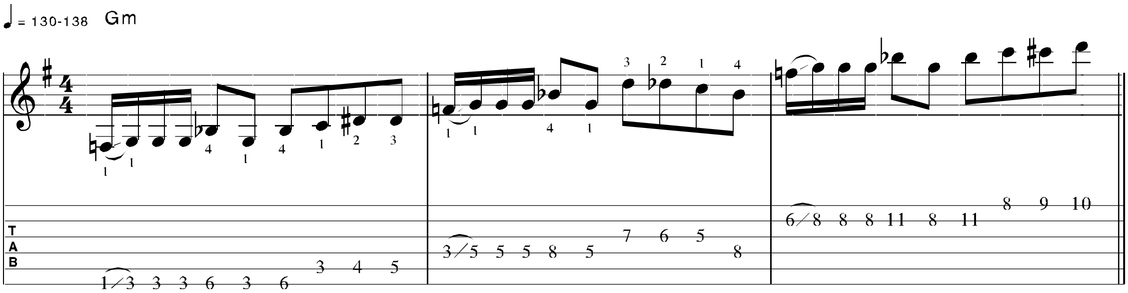
Ex. 3a



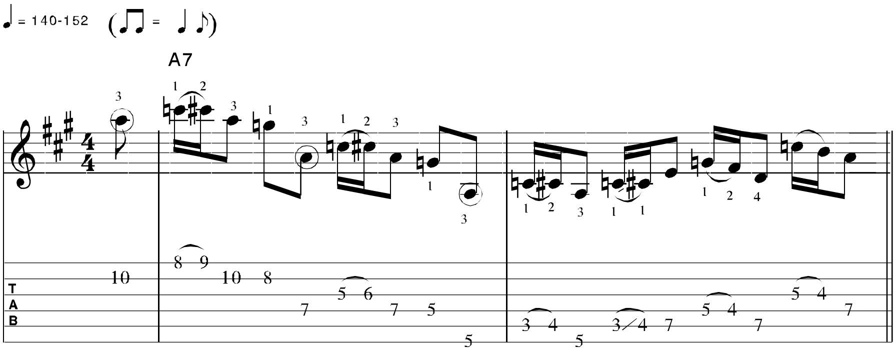
Ex. 3b



Ex. 4



Ex. 5



Sitar and a Gibson ES-345. A Rickenbacker 12-string enlivens the solo section of "Awaken," while "And You and I," "Siberian Khatru," and "The Gates of Delirium" benefit from one of Howe's signature sounds— a delay-drenched, overdriven Fender steel guitar.

A short list of the other stringed instruments Howe has recorded and/or performed with includes Fender Stratocasters and Telecasters, a Gibson E-5 Switchmaster, ES-295, L5, and EDS-1275 double-neck, various Steinberger electrics, Martin acoustics, Dobros and mandolins. On Yes' fall 2008 tour Howe was able to pare down his cache to a mere "dozen" instruments with the help of a Line 6 Variax.

3 DON'T BE A SONGWRITER, BE A COMPOSER

I once read an online post comparing Howe to his successor in Yes, Trevor Rabin. It concluded that while Howe and Rabin were both great guitarists, Rabin was more valuable to the band because of his songwriting skills. I have to respectfully disagree with this assessment. Although Rabin was a fine musician and co-writer of Yes' biggest pop hit, "Owner of a Lonely Heart," the band's greatest musical legacy is its contributions to the progressive rock canon. In this respect Howe, as co-composer of tracks like "Roundabout," "Close to the Edge," "The Revealing Science of God," and "Awaken," is largely responsible for Yes' unique and singular sound. Perhaps Howe was not the go-to guy to pen and produce a breezy pop single, but as an architect of music that is pioneering, innovative, unprecedented, and arguably, unequalled in the history of rock, his contribution is indispensable.

4 GET A MUSICAL EDUCATION, BUT DON'T PICK A MAJOR

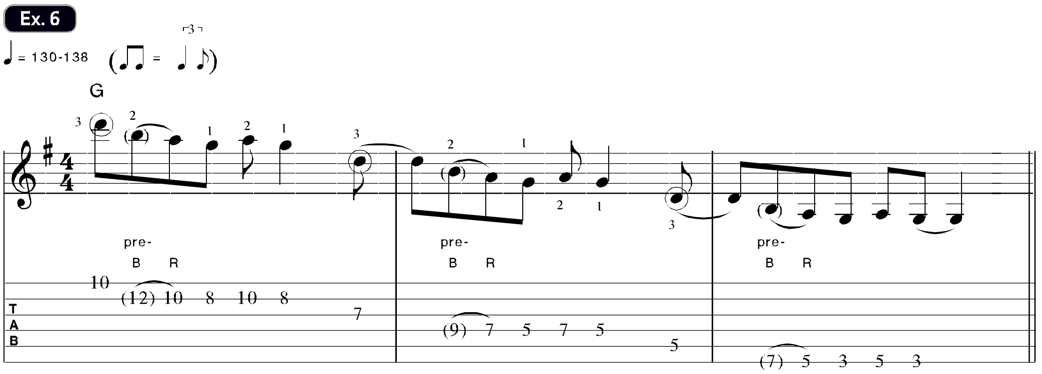
Howe's special brand of guitar gumbo liberally mixed ingredients from multiple musical sources. A top-shelf example of this is **Ex.1**, the intro to Yes' "Siberian Khatru." Here, Howe sets a classic country faux-pedal-steel lick against a slightly dissonant open *E*-string and propels it along with some funky scratch work. The riff cycles through the *C* and *D* chord changes, cascades down a series of thirds, and finally ends on a *D* to *E* major second implying the top of an impressionist-sounding *Dmaj9* chord.

For a second helping of Howe, dig into one of the main guitar themes to Yes' "Awaken" and "Magnification" and catch the flavor of **Ex 2**. Here, his Howe-liness lays down the baroque-sounding melody in Wes Montgomery-approved octave voicings but articulates them with a hybrid picking technique straight from the country. Notice how the harmonics help define the underlying harmonies, especially the *D/E*, suggesting an *E* Dorian modal jazz setting. Part classical, part jazz, part country. Pure Howe.

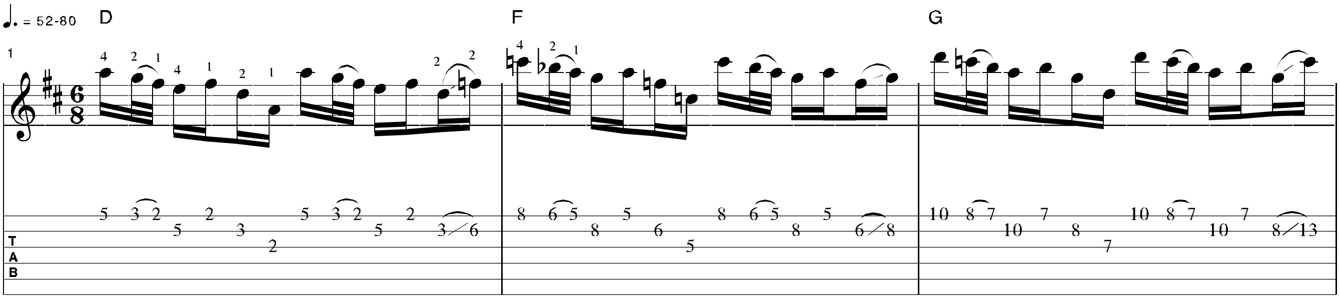
5 BE PRO-OCTAVE

Journeyman guitarists are generally adroit at kicking a lick up an octave simply by playing it 12 frets higher, but Howe's penchant for whipping a phrase through three octaves at Mach 3 speeds suggests a much deeper understanding of fretboard mechanics. I believe the underlying logic behind many of these runs involves organizing the guitar's

Ex. 6



Ex. 7



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six strings into three separate pairs of perfect fourths, *E-A*, *D-G*, and *B-E*. Play through Ex. 3a using only your first finger to quickly find a *G* in three different octaves on the first string of each two-string pair. Now turn your attention to the first bar of Ex. 3b—the first five notes of a *G* blues scale laid out on the lowest string pair. Give the suggested left-hand digits due diligence and you'll discover that beginning this simple two-string pattern on the corresponding octaves of the two remaining pairs (the circled notes that correspond to Ex. 3a), you can replicate the phrase across three octaves rapidly and without changing fingerings.

By incorporating a first-finger slide to the *G* octaves of the previous example, Ex. 4 highlights Howe's cool multi-registered riffage on Yes gems like "Machine Messiah" and "Heart of the Sunrise." Again, heads-up on the fingering. You're simply duplicating the same exact pattern in three different octaves, one for each of the three string-pairs.

This "three for the price of one" deal can also be put to good use on mind-bending solo runs like Ex. 5, where a two-string phrase detailing the root (*A*), third with chromatic leading tone (*C* to *C#*), and seventh (*G*) of an *A7* chord gets the tri-octave treatment. In this example—which, incidentally, vibes Howe's shredding on "I've Seen All Good People,"—we're working the octaves (once more represented by the circled notes) backwards and leading with our third finger.

Taking a cue from Howe's marathon lead break on Yes' epic re-designing of Paul Simon's "America," Ex. 6 is our final three-octave triumph. Again it works from the highest register down and leads with the third finger, but now a tasty countrified pre-bend has been added for your listening pleasure.

6 BE MOTIF-ATED

If you've ever been enthralled by the first movement of Beethoven's Fifth Symphony then you understand the magic of motifs—short, catchy, repetitive musical phrases that serve as building blocks for larger works by providing compositional unity. Howe was certainly familiar with the power of the motif, whether to inject a quick burst of suspense before the chorus on Asia's chart-topping single "Only Time Will Tell" or to serve as thematic links unifying the four protracted cuts on the Yes concept double-album *Tales from Topographic Oceans*. Ex. 7 recalls Howe's motif-laden electrified 12-string runs on "Awaken." Here a Baroque-ish ornamentation of a *D* major arpeggio is cycled up the neck through the keys of *F*, *G*, and *C* respectively, ratcheting the drama up a notch with each modulation before resolving to *Em* via rapid-fire descending thirds.

7 BE TIMELESS

While assessing his own playing, Howe once in-formed *Guitar Player*, "I don't know whether I'm about 20 years ahead or 20 years behind." Howe was certainly never a trendy player. By contrast, his embrace of the guitar's rich heritage and distinctive approach to its interpretation has continually pointed a way forward while creating a unique, compelling, and enduring body of work. He has influenced countless musicians in all genres. And he's still going strong. Currently Yes are out on tour with a reunited Asia as special guest, and the amazing Mr. Howe will be performing with both bands. The musical legacy of Steve Howe is, in a word, timeless.

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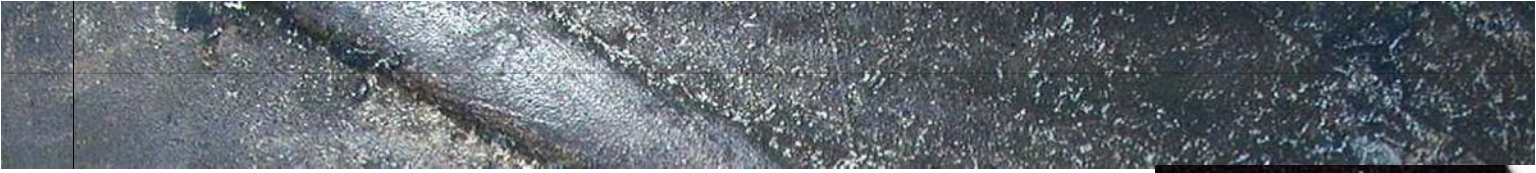

CLASSIC INTERVIEW

APRIL 1972

MOUNTAIN'S LESLIE WEST

BY FRED STUCKEY

THERE IS NO MISTAKING LESLIE WEST ON STAGE. HULKING BUT EASY-GOING, he is Mountain's dominant instrumental voice, and everyone in the band knows it. His forcefully visceral guitar playing provides the counterpoint for leader Felix Pappalardi's schooled sophistication. Not a bad combination. As a booking agent in Los Angeles puts it, Mountain is the first band in years "that can get people off in the same magical way that Cream did."

Mountain has made the big-time, so West can afford to relax a little by fooling around with his dog and four cats in the backyard of his country home in Woodstock, New York, or watching wrestling matches on TV with his wife in their London flat. But things haven't always been that easy.

West was born on October 22, 1945, in an Army hospital in Queens, New York. His father owned a rug cleaning company, and he lived comfortably until his parents were separated. He spent a lot of time in the streets, but he was sparked with ambition when he saw Elvis Presley's notorious appearance on the *Ed Sullivan Show* in the mid '50s. He wanted to learn to play the guitar like Elvis, so his grandfather bought him an old tenor guitar in a pawnshop. He learned three chords and played "Heartbreak Hotel" in a seventh grade talent show. But that wasn't the beginning of a professional career. "Playing three chords isn't really playing the guitar," he says.

After having attended more than ten private schools, West discontinued his formal

education at the end of the tenth grade. He tried making jewelry far a while and worked at odd jobs. With the proceeds from his Bar Mitzvah he was able to put together the money to buy an electric guitar, and not long afterward he saw the Beatles in New York on their first tour. That inspired him to form the Vagrants, his first professional undertaking. At that time he was playing a musty, scratched Telecaster. But along with his professional status, he wanted a shiny, new guitar, so he traded the Fender in on a Kent, a decision he has regretted ever since.

The Vagrants played the usual club tunes, like "Respect" and "Midnight Hour," in the usual clubs. They filled out their gigs by working "sweet sixteens," private birthday parties given by parents in honor of their teenage daughters. The band was paid an average of $100 to perform at the parties but, "It came out to about $3 a man after we got finished paying for the dinner jackets and everything." During one stretch in a New York club, West and the Vagrants met the Rascals who were playing a job down the street. "We thought we were better than the Rascals until we saw them live," West remembers. The Rascals introduced West to an agent who helped the Vagrants put together two demo tapes and, ultimately, negotiate a contract with Atlantic. Bassist and Cream producer Felix Pappalardi was called in to produce both sides of a single for the band. Later, West left the Vagrants and made arrangements for a solo album (titled *Mountain*) that Pappalardi also agreed to work on. Once the album was completed, Pappalardi left for England to produce a record with Cream bassist Jack Bruce. West decided that he wanted to get together more permanently with Pappalardi, with the result that Mountain (named after West's album) was formed in late 1969 when the bass player returned to New York.

"It wasn't until I saw the Cream live that my head really got turned around," says West. "The Vagrants were into smashing their equipment and playing games and trying to act like the Who. Then I saw Clapton, and that did it. I thought I'd better sh*t or get off the pot."

Unlike most rock guitar players who look for their roots in the blues, West was most influenced by Presley, Clapton, Keith Richards, and Pete Townshend of the Who, his all-time favorite band. He recognizes the importance of pop music and rock and roll in the formation of his own dynamic, hyper-amplified style. At a time when rock has turned in a mellow, lyrical direction, Mountain has kept the energy and drive of high volume and merged it with the subtlety of the classical and jazz motif.

When touring with Mountain, West plays three guitars: a Les Paul Junior, a Flying V, and a Plexiglas Dan Armstrong. He had the

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Flying V dismantled and a Les Paul pickup installed in place of the old treble pickup; he uses the leftover space as an ashtray. If the Les Paul Junior gets wet from perspiring hands during a set, he uses the Flying V for "Mississippi Queen," Mountain's encore number. He uses the Armstrong strictly for bottleneck. Because West liked the distortion provided by tube amplifiers, he used Marshall and Sunn amps early in his career. "I was over in Germany doing this TV show, and this guy had some amps there. I tried them out and gave him some advice about changing a few things like the speakers," he says. Those amps, the Stramp brand, will soon be available on the market as the Leslie West Professional Series. On stage and in the studio he uses two stacks of the Stramp amplifiers to get a sound that he thinks is similar to Marshall amp distortion. West claims that one of the advantages of the Stramp amplifier is that it is less prone to "blowing up" than the Marshall amplifier. "My amps don't have a ground switch. I can't explain it to you, but I have a funny feeling that is why they don't blow up. Those amps feel like little bulldogs," he says. The Stramp amplifiers have 100-watt brains and metal grilles to prevent the 12" Celestion speakers from being punctured. Interested musicians will ultimately be able to order Stramp amplifiers that will be exactly the same in all details as the ones used by West during live performances. Guitar players often order amps used by professionals because of the sound the professionals get with the equipment. What they don't realize, West says, is that the equipment has been modified, and they wind up with amplifiers from the factory that don't sound the same.

"When I use a pick—and I use one most of the time—I try to bury it between my thumb and my first finger and just let a little bit of the corner stick out. I can make a string jump harmonics that way. Albert King does that without using a pick; he uses his thumb," says West. "It really is a great sound, because if I'm playing along like, say, on the *B*-string and all of a sudden I want a note that will really stick out and be an important part of the phrase, I can make a note jump an octave, and it is really effective." A good example of West's ringing harmonic technique is the last note of his solo in the middle section of "Theme for the Imaginary Western" (*Mountain*).

West rests the side of the palm of his right hand on the bridge of the guitar or on strings that he is not picking, but his picking technique seldom allows his hand to remain in a stationary position for very long. Along with the pick, he occasionally uses his 3rd finger for double picking, and says he wants to work on developing the use of his 4th finger to aid in multi-string picking.

For Mountain's last album, *Flowers of Evil*, West used a hammering technique with his left hand that produced a "violin sound, like what Segovia does. You can do it in rock and roll too." He hammers on a string and then turns up the volume of the guitar. The metallic sound of the string rattling against the fretboard is never amplified, and Leslie can control the intensity of the whining sound

by adjusting the guitar's volume knob. He created the instrumental prelude to "Pride and Passion" by tuning every string to a single note, or that note's octave, and then playing the instrument bottleneck-style through an echo unit. "It sounds like a string section. I figured that if I can make a guitar sound like a violin, why not make it sound like a couple of violins." The same technique on the low strings produces a cello sound. West says that he doesn't like to use echo units on stage because one of the by-products is a hissing sound at high levels.

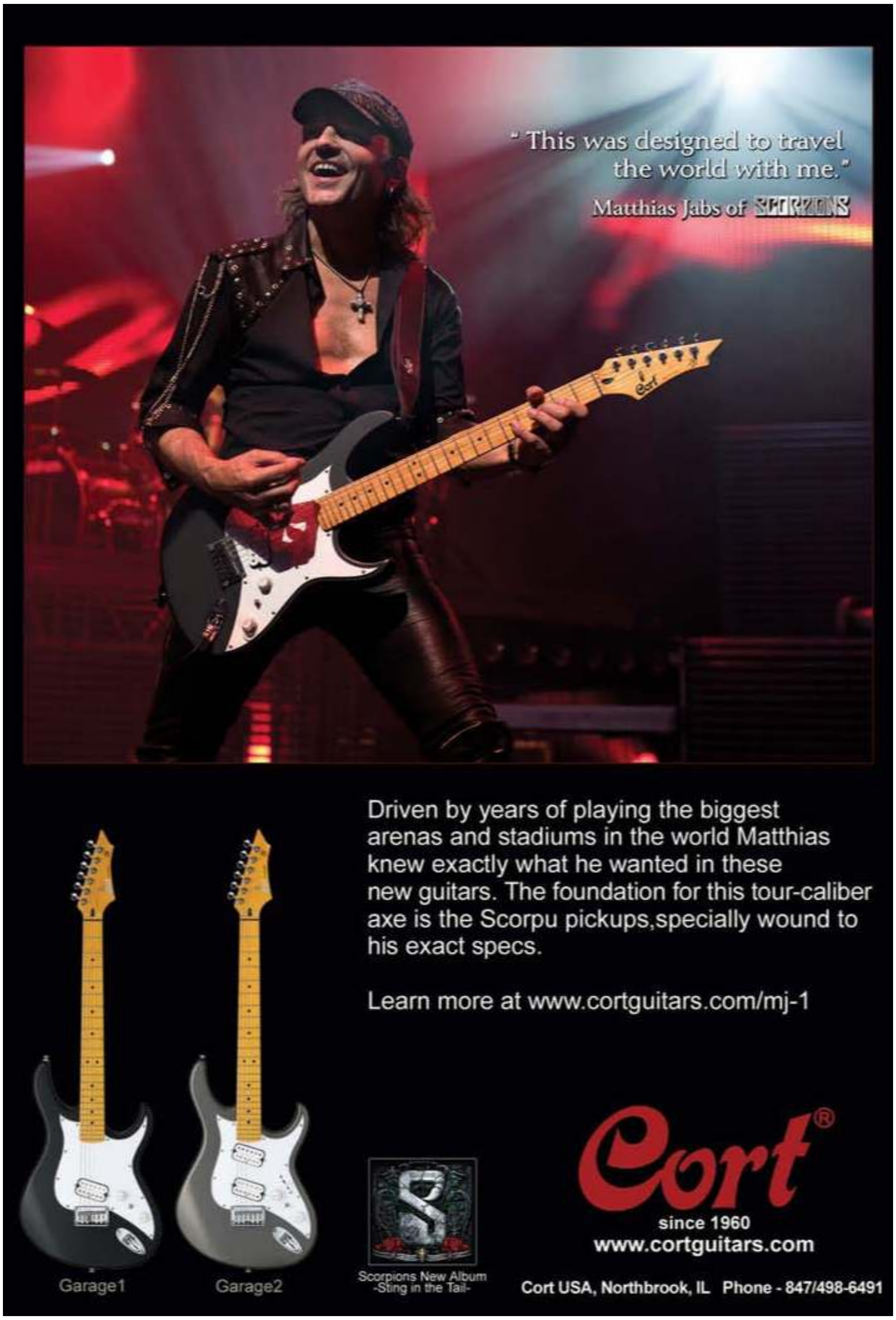
During the guitar solo of the "Dream Sequence" cut on *Flowers of Evil*, West sustains a single note for a long period of time without any noticeable fade. "The note catches, man," he says. "There is a feeling you get; you can feel as soon as you hit the note if it is going to go into that sustain. You can hold it for days if your guitar is wide open."

The trick is West's "harmonic jump" technique along with the distortion produced by his guitar set at full volume. He can get that same ringing sustain with his Stramp amplifiers set as low as 2 or 3. West hasn't used a fuzz tone in four years, and he gets vibrato strictly through the natural control of his fingers and wrist. "Vibrato is all in control; it's like a voice, you know. Some opera singers control their voice to get that slow vibrato. Eric Clapton has got about the best vibrato I ever heard in my life. Hendricks and Mick Taylor have beautiful vibratos too. I'd take these guys over anybody else because they control the whole thing. Some guitar players hit a note and go into a vibrato that's real1y fast and intense with no control, and it sounds like an opera singer with a bad voice."

Leslie uses La Bella and Darco strings, though one of Mountain's roadies puts them on the guitars. The top three are La Bella extra light, while the bottom three are Darco .028., .035, and .045.

"On the *Flowers of Evil* album, I got into Felix's songwriting more. There are a lot of things I can learn from playing his tunes, things that are difficult and new to me," he says. The chord structures and tempo changes of Mountain's music are sophisticated and demand high levels of musicianship, as shown in the recurrent theme riffs that West plays in "King's Chorale." And he picks it all up by ear. When Pappalardi writes a tune that he wants West to learn, he makes up a simple lettered chord chart with the number of beats per chord. Within that context West is free to devise his own phrasing, and he is capable of compositions ranging from the classical lines of "King's Chorale" to the Clapton-esque blues embellishments of "Crossroader."

"To tell you the truth, man, I don't know the names of the chords I play," he says. "I got the chord book that *Guitar Player* magazine sent me, but it didn't do a bit of good. I can't read music; I can't even look at a chord positioning in a book and play it." But that never bothered West when he was getting his licks together. "I would listen to records or listen to someone play the guitar, and also watch somebody fingering the guitar, then by feel I'd copy it by pretending I had a guitar in my hand. If you got a will, you can learn anything."



CLASSIC INTERVIEW

FEBRUARY 1972

PRO'S REPLY PINK FLOYD'S DAVID GILMOUR

BY DEBBIE SWANSON

WHAT EQUIPMENT ARE YOU PRESENTLY USING?

I use a Fender Stratocaster with a Hiwatt 100-watt amp. My strings are Gibson Sonomatic with a light-gauge *G*. The top three are light gauge, in fact, the bass three are from the Sonomatic set. I use the *B* and *E* on the *G* and *B*, and the light-gauge top *E*. It's heavy-gauge on the bass and a bit lighter on the top three. My pick is a heavy gauge, but I don't know who makes it.

What did you use on your *Ummagumma* LP?

On *Ummagumma* I used basically the same setup, but a Binson echo unit as well. I also used a DeArmond volume and tone pedal. Occasionally a wah-wah, Fuzz Face, and stuff like that. I don't think there's anything wrong with using any of these kinds of things.

What musical philosophy serves as guidelines for your music?

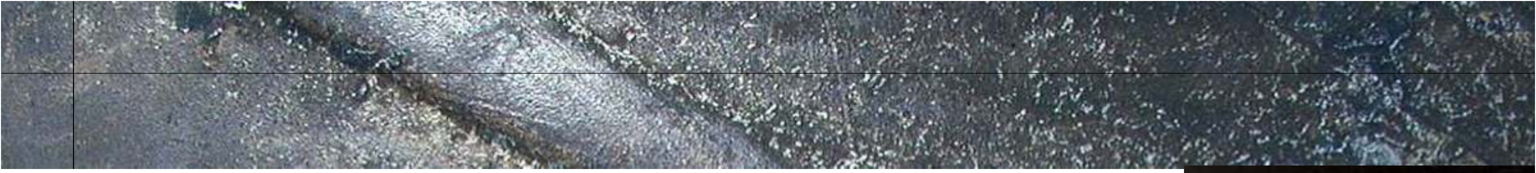
Well, there aren't any guidelines, we just play whatever we feel like playing. We sometimes draw pictures of how it should be, you know, in terms of where there are going to be climaxes and such. It's all kind of visual, it's kind of a mental picture, if you like, of pieces of music. And they tend to create mental pictures in other people, although often not the same ones we started out with.

How much of your material is strictly improvisation and how much is structured?

It's all pretty different. Some of it comes off of our heads in the rehearsal room, some of the pieces we work on are made up from several different little pieces which any of us might have come up with.

What are Pink Floyd's musical goals?

I don't think we have an ultimate musical goal, we just plow on, making music as it comes to us, however we can. I don't really subscribe to the theory that there is a musical goal, an end that we are working towards. I mean, it's just a continuing process.



CLASSIC INTERVIEW

FEBRUARY 1974

PETER FRAMPTON

From Humble Pie to Frampton's Camel

BY DONN MENN

SINCE THE AGE OF 12, PETER FRAMPTON (BORN APRIL 22,1950 IN BECKENHAM, Kent), has been performing professionally. At 15, the British guitarist worked clubs such as the Flamingo on London's Wardour Street, the site of the birth of nearly every major British rock group from the Rolling Stones to John Mayall's Blues Breakers. Within a year, Frampton became lead guitarist with the Herd, which produced two top-ten singles during the time he toured Europe with them, before forming the even more successful Humble Pie with Steve Marriott. Breaking off on his own in the fall of 1971, Frampton, on his *Wind of Change* [A&M], proved his musical independence by playing all instruments, and was additionally backed by an impressive lineup of studio and solo stars including Billy Preston, Ringo Starr, and Klaus Voorman. As a session man himself, Frampton has demonstrated his versatility in work with musicians as diverse as Rory Gallagher and Tim Hardin, Albert Lee and Alvin Lee, not to mention country-western rocker Jerry Lee Lewis. Progressing from his early jazz and pop influences (ranging from Django Reinhardt and Wes Montgomery to Eddie Cochran and Cream) Peter Frampton has created a style of his own that combines both. His most recent album is *Frampton's Camel* [A&M], which is also the name of his most recent group.

* * * *

Do you come from a musical family?

Yes. My grandmother was very musical. She used to appear playing a ukulele. My grandfather was a choir boy and into keyboards in one of the big abbeys in London. And at the time of Django Reinhardt, my father played guitar in the college dance band. He showed me the *C* and *G* chords on this ukulele I got from my grandmother when I was about seven. That was it for about a year. I didn't want to learn. But suddenly I wanted him to show me some more chords. So he got it down again.

When did you finally get your own guitar?

For Christmas when I was eight. Four pounds ten it was—about 12 dollars. It was from an army and navy surplus store, just an ordinary steel-string guitar; very, very cheap, but really good for the time. I really doctored it and got the action down low. For the following birthday I got a pickup and, with the help of my father, put in a vol-

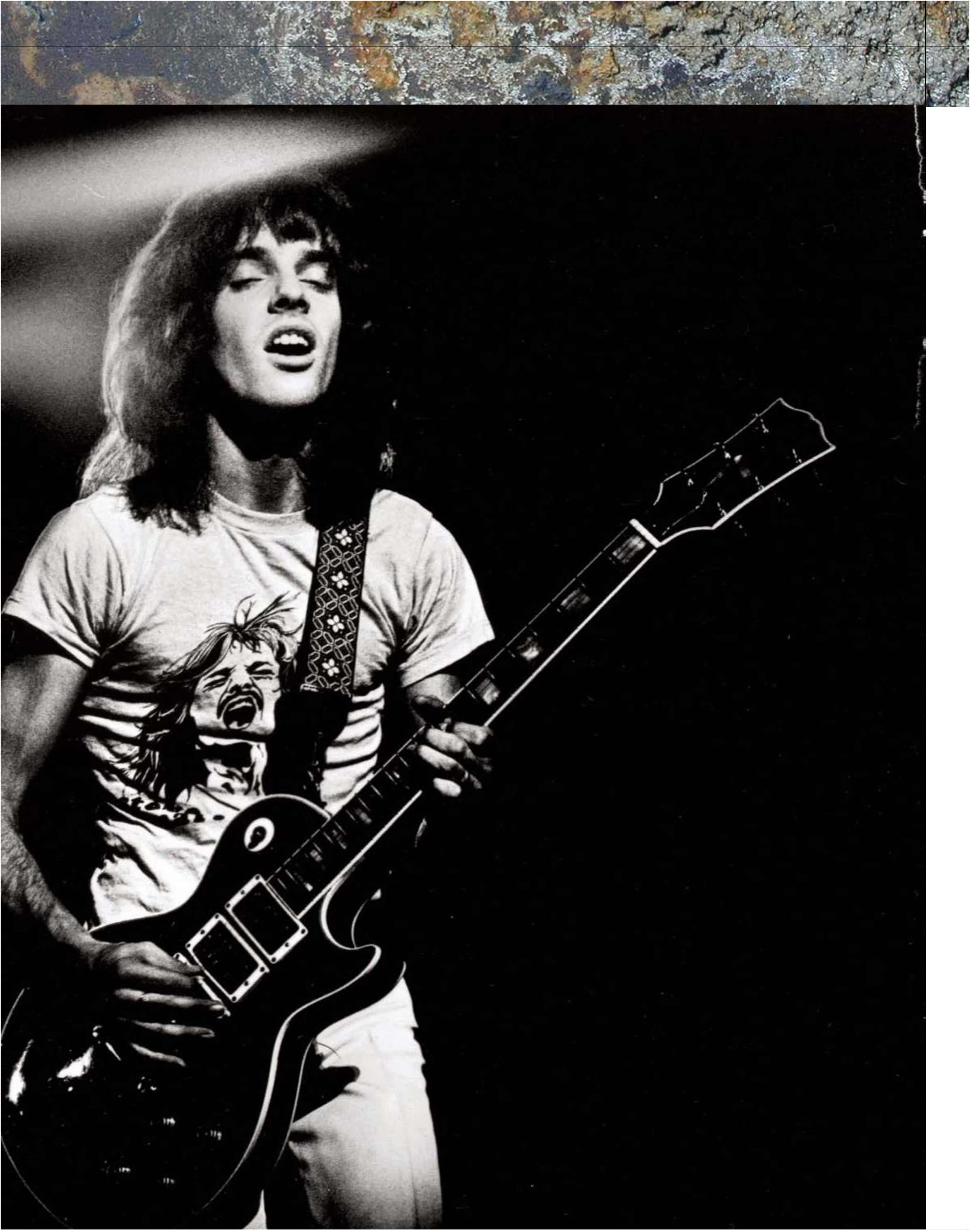


PHOTO: GREG ROTH

ume and tone control.

What about your first performance?

That would have been when I was in the Cub Scouts, and they had a "gang" show. I appeared solo in that. I did Buddy Holly's "Peggy Sue" and a Cliff Richards number. Later my father produced this end-of-term concert at Bromley Technical High School where he's an art teacher. He's got half the school, everything from photography to typography to pottery to technical drawing to history of architecture. Anyway, he produced this concert, and that was the first time I appeared in a group. The raven was the school mascot, and so it was the natural thing to call ourselves the Little Ravens [*laughs*]. Stupid, really. I used the doctored guitar for that one. I wish I still had it. I sold it so that I could afford my next guitar, a Hofner Club 60 Deluxe shaped like a Les Paul.

How did you amplify it?

Through our radio, one of those big old ones which had like a ten-inch speaker. I've still got that one, the Hofner. I think I'm going to be using it for steel [bottlenecking]. You've got to have a guitar that's got a high action, so that it doesn't buzz, and the Hofner has got the high action [*laughs*]. I'm just getting into steel. I've used it on record with Tim Hardin [*Painted Head*].1t was alien to me, but I really enjoyed it. Ever since then I've been trying to improve.

What sort of slide have you been using?

Bought metal, but I want to get a real bottleneck. I put it on my third finger, so that I can still chord.

Are you entirely self-taught?

I was until my father asked me if I'd like to go to classical guitar when I was nine or ten. I took lessons for four years from Susan Graham in Bromley. The main thing I learned was how to use the little finger on the left hand. It amazes me that more people don't.

Did you have a love of classical music?

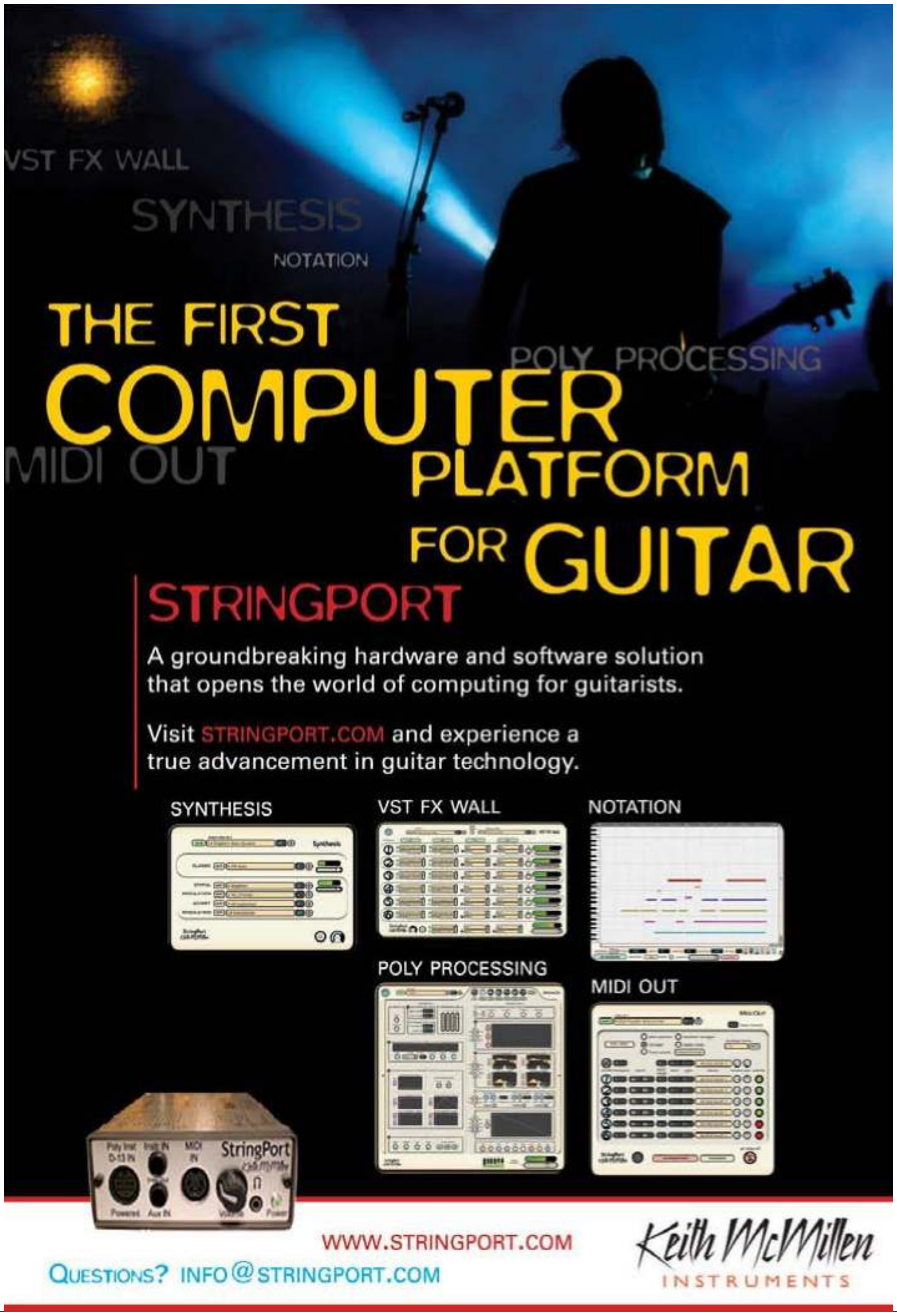
No, I loathed it. I really loathed it at the time. It was also that I hated discipline of any sort. We'd touch upon a new piece every week. I wouldn't play it until the night or 20 minutes before I went to the next lesson. Of course, I couldn't play it very well. I just wasn't interested. There were too many electric guitars floating about. And that was exciting.

So why did you stay with the lessons so long?

It was just that I agreed with my father that I should have them. I knew that I was going to end up playing guitar for good, that it was going to be my life. My father used to say, "Well, yes, and I thought I was going to be a train driver, but you change." But I haven't changed. It was the first thing I wanted to be and here I am doing it. At the time, hardly anybody played guitar. None of my friends did. I was the only person in school who played guitar. I used to take it to school and just sit around the playground and play it. The other fellows knew that when lunch time came that I would get it out. We used to sing all the Beatles' songs, Buddy Holly songs, things like that.

Installing pickups and plugging into radios at age nine was pretty sophisticated.

I'm a gadget maniac. In the early days I used to have two tape recorders. Tape recorders are like second-nature to me. I love



fiddling about with anything electronic. My love of gadgets and love of playing guitar went together beautifully. I used to play from after school until bedtime, sometimes five or six hours a day. I used to put down a rhythm guitar track first, and then lay down a lead, and then record that as well on another recorder. There was never a, "I'll do this to make myself better." It was just enjoyment of playing, really. I've kept quite a few of those tapes. They sound awful.

Do you practice now?

Only the practice I get while writing.

What about bands after the Little Ravens?

When I was about 12 I formed a group called the Truebeats. And unfortunately I did think of that awful name. We were like a cardboard copy of the Shadows and the Ventures. Later I got into another group called the Preachers when I was going through my first major influence that was starting me looking for a style: a period when I listened to nothing but jazz. I couldn't listen to any pop records at all. Kenny Burrell and Django Reinhardt are my favorites. Then there's Wes Montgomery, the funkiest guitarist in the world, he was. George Benson and a little of Joe Pass, but not too much. He was a bit too fast for me. I've gone from being narrow-minded and liking only jazz to liking everything. But I wasn't long with the Preachers, just while I was still at school.

What were you studying?

Music. Harmony was the main thing. I think it was sort of to teach you how to be the conductor of an orchestra, really. I've not yet had the opportunity or the need for using the theory I learned, because everything is just like a jam, really, these days. You just shout out the chords. Harmony does help when you're doing backing vocals and learning which chords and what bass lines you can play and when it doesn't work. But I can tell by ear, anyway. The most frustrating thing in being taught the theory of music was the fact that they used to give you a bass line and say, "Now what we want is a tenor line, an alto line, and a soprano line on top of that." I'd sit with the guitar or the piano at home, work it out, and think, "Wow, I've got really, really avant-garde harmonies." I would record it, and it would sound great. But when I'd hand it in the following day, the teacher would put a red line through all of it and say, "The seventh doesn't descend, it ascends." Then in the same breath he'd say, "Bach does this, but Bach is the exception." I got really annoyed that Bach was allowed to do it, but I wasn't. It was frustrating.

What guitar are you using on stage now?

About four years ago I arrived in San Francisco to do the Fillmore with Humble Pie. I had a terrible guitar. I was almost in tears trying to play it. Lo and behold, this young man called Mark Mariana came up to me and said I could borrow his black Les Paul for the next night. Believe it or not, I still have it. It's my pride and joy, and he gave it to me for nothing. Mark's a fantastic guy. I really thought things like that only happened to people you read about. The guitar has a '54 body which Mark reworked. He shaved the neck himself. It's so thin it's like custom-made. It fits my hand perfectly. He fitted a third pickup on and put white around all three. It looks amazing on stage. I think the latest pickup is 1968. But the others must be very old, because one of them has "patent pending" written on it, and Gibson has had their patent for years. I don't think the knobs are original, but they're around 15 years old. Mark completely rewired it. I think that's the secret of the sound for me. It's out of phase. The two outside pickups are wired around the wrong way. It's wired stereo so that if I had a stereo jack I would have the middle pickup coming through one amp and the outside two coming through another. But I don't do that because it's too much hassle.

Are you using any other guitars now?

A long-scale Melody Maker and an Ovation 12-string—which I use for recording, but not on stage. I have a Martin acoustic that I got when I left Humble Pie. All I was doing then was sessions, and thanks to Mark I had the ultimate guitar for sessions. But I was writing a lot. And it's so much nicer to write on acoustic than electric when you're not in a band. So I got a D-45. The workmanship on it is just superb. I thought, if Johnny Cash can sling one behind his back on TV, I'll buy one and play it. It's so beautiful. It has such a full sound and beautiful sustain. It's perfectly in tune all the way up. It's the best acoustic I've ever played, and it just gets better with age. It had pure white wood when I got it. In about 18 months it'll be bright yellow. The sunlight just improves it. The wood gets more and more seasoned. When we have time enough to do our whole show, I'll be doing acoustic numbers on stage again, and then I shall use my Martin. The action is very close for an acoustic, but it doesn't buzz. On the Les Paul it's incredibly close, too, but the pickups won't pick up the buzz.

What sort of strings do you put on?

In the jazz days I used flatwound, but now I always use wire wound. Picato ultra-light gauge, round wire wound. They come from Wales. On the Martin I use D'Angelico. If I'm recording, I always change the strings for every track. Performing, I use them for two shows.

What setup are you using on stage?

PHOTO GREG ROTH

I use Marshall amps, two 100-watt amps through three 4x12 cabinets. So one amp uses one speaker and one amp uses two speakers. I have one speaker on Mick's [Gallagher, keyboards] side, and a monitor so the others can hear me. I have two speakers on my side and two amps, and they have one cabinet their side. They're both half up. The only time that I turn flat-out on the guitar is when I play a solo. With Gibson, especially, the sound of the guitar is at its peak in tone when you've got it flat-out. When you turn it anywhere down from full volume the tone goes bassier. I think it's cheating to use fuzz, but I use wah-wah for tone control. For recording I use a Uni-Vibe, but they break up on stage. Then I use the Binson Echorec. I don't use it that much for recording, because we have so many echo facilities in the studio of such high quality that there's no point. But on stage I do like echo for a solo to lift it just that bit more. Recording, I very rarely use big amps. There's no point in playing at volume in studios. I usually use very small amps, one of them being the Fender Champ, the smallest amp they make. You can turn it flat-out and talk above it, and it sounds like a Marshall 100-watt. That's why I like it.

What sort of pick do you use?

I use a Hofner. It's very small and very thick, and it doesn't bang at all. I hold it with my thumb and first finger just so the point sticks out. I use a new one each night. Mostly I pick with down strokes except when I go fast, then it's up and down. Actually, I don't give it much thought.

What about your left-hand technique?

It's mainly a mixture of hammers and snaps [pull-offs] and full barres. I'm a great believer in jazz chords. I use as many as possible—13ths, 9ths, suspended. The solos are improvised. Mostly I get the leads off the chords.

Do you use other tunings?

On the *Wind of Change* album I used the standard *D* tuning. I also use a *C* tuning which goes *E*, *C*, *G*, *E*, *C*, *C*, and a *G* tuning that is *G*, *B*, *D*, *G*, *B*, *D*.

Any advice for people just starting out?

Don't give up. Sometimes I still feel like it when I see someone who is really good, like Leo Kottke. I'm a great fan of his. But Kottke once said to me, "Give me your plectrum; if only I could use a plectrum." You see, there are so many styles. I know there will always be people better than me. But then again, no one will ever play like me or like Clapton or like Django. We are all different.

What do you think you'll be doing ten years from now?

I don't think about it. But now I'm getting into keyboards more than I have ever done before. All I'm working for at the moment is enough money to be able to waste on my own studio. That's really what I want. One of my ambitions is to write a complete score and hand it to an orchestra. I'd love to write a film score one day. Write everything and conduct the orchestra as well. But performing is the best thing for a musician. It keeps you from becoming stagnant. I'll never be able to stop working on the road, I'm sure. Let's face it, I'm a showoff.

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HARD ROCK

RITCHIE BLACKMORE

	BIG BUCKS	LOW BUCKS
GUITAR	Fender Ritchie Blackmore Stratocaster ($1,200)	Squier Affinity Series Fat Strat ($179.99)
AMP	Engl Ritchie Blackmore Signature 100W Guitar Amp Head ($1,699.99) Engl Pro 4x12 240W Guitar Extension Cabinet ($1,249.99)	Marshall MG4 Series MG50FX 50W 1x12 Guitar Combo Amp ($379.99)
PEDAL	Fulltone TTE Delay Effect Tube Tape Echo ($1,200)	Rocktron Short Timer Retro Delay Guitar Effects Pedal ($79)
STRINGS AND THINGS	Fender 3250L Nickel Plated Steel Bullet End Electric Strings Light ($4.99)	Same ($4.99)
TOTAL	$5,534.97	$643.97

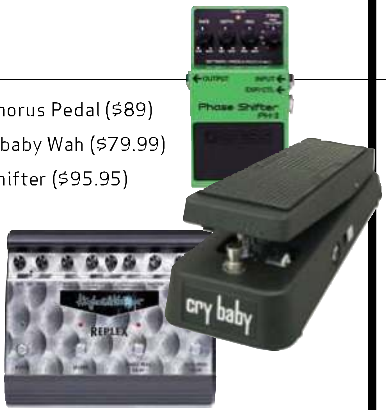
GLAM

MARC BOLAN

	BIG BUCKS	LOW BUCKS
GUITAR	Gibson Les Paul Standard Plus ($2,299)	Epiphone Les Paul Special II ($179)
AMP	Orange Amplifiers Thunderverb 200 Series TH200HTC 200W Tube Guitar Amp Head ($2,939) Orange Amplifiers PPC Series PPC412-A 240W 4x12 Guitar Speaker Cabinet ($1,099)	Orange Amplifiers Crush PiX Series CR20L 20W 1x8 Guitar Combo Amp ($115)
PEDAL	Thin Case Tonebender Fuzz ($249.95)	Ibanez FZ7 Fuzz Pedal ($39.99)
TOTAL	$6,586.95	$333.99

PROG

ALEX LIFESON

	BIG BUCKS	LOW BUCKS
GUITAR	Gibson Custom 57 Custom Les Paul Black Beauty ($5,099)	Epiphone Les Paul Black Beauty ($729)
AMP	Hughes & Kettner Alex Lifeson Signature TriAmp MK II Guitar Amplifier Head ($3,669) Hughes & Kettner CC412 A3 280W 4x12 Guitar Extension Cabinet ($1,699)	Hughes & Kettner 25th Anniversary Edition Tube 20W 1x12 Tube Guitar Combo Amp ($699)
PEDAL	Boss CH-1 Super Chorus Pedal ($89) Dunlop Original Crybaby Wah ($79.99) Boss PH-3 Phase Shifter ($95.95) Hughes & Kettner Replex Tube-Driven Tape Delay Simulator ($699) 	Danelectro Fab Chorus ($14.99) Danelectro Trip L Wah ($49.99) DigiTech XHP Hyper Phase Stereo Phaser ($53.98) DeltaLab DD1 Digital Delay ($59.99)
STRINGS AND THINGS	Dean Markley 2554 Blue Steel Electric Guitar Strings Custom Light, gauged .09, .11, .16, .26, .36, .46 ($5.99)	Same ($5.99)
TOTAL	$11,436.93	$1,612.94

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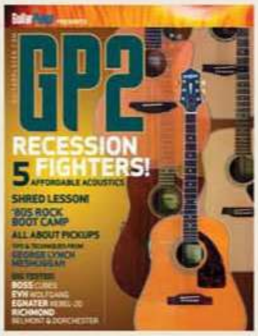

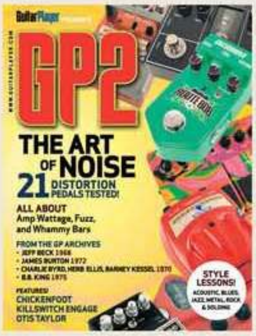

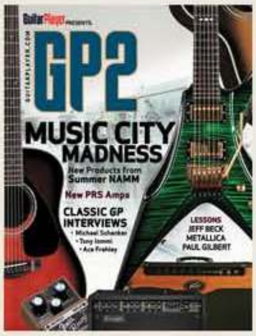

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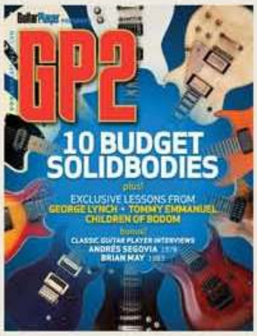

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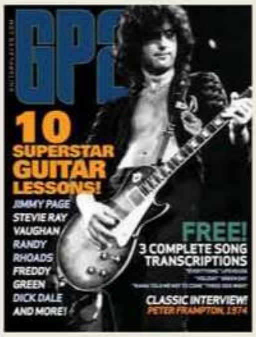

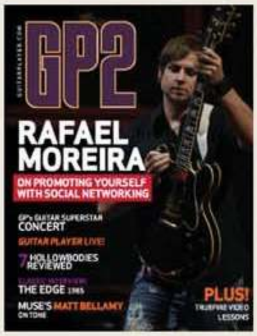

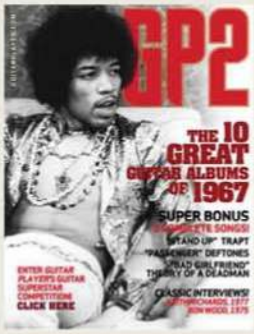

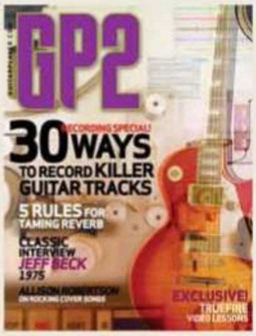

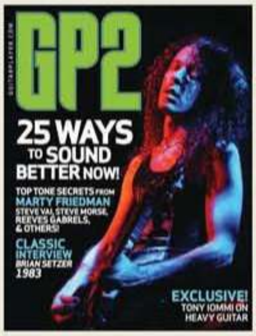

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